


EDUCATIONAL WORK  
*at the* CLEVELAND  
MUSEUM *of* ART



by THOMAS MUNRO *and* JANE GRIMES

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## FOREWORD

By HAROLD T. CLARK, President

The importance of the educational purposes of The Cleveland Museum of Art was recognized from the very start. Almost a year prior to the formal opening of the present Museum Building on June 6, 1916, an Educational Department had been organized and was hard at work preparing the way for activities to be carried forward the moment the new building became available. The educational appeal proved to be one of the most effective means of securing gifts of art objects to the Museum and also in providing continuing support through memberships.

Such a community need for work along educational lines was found to exist that in a few years it was recognized that funds should be raised to enable the Educational Department to enlarge its activities.

Stimulated by a generous offer by J. H. Wade on June 9, 1922 to contribute \$200,000, the sum of \$600,000 was added to the endowment of the Museum. In his offer Mr. Wade emphasized the importance of preserving a proper balance between adding to the collections of a Museum and having such ever growing collections give the maximum of service. He wrote:

"The educational work of organizations of Art, Science and Music is rapidly becoming recognized as one of their important functions and a necessity in order to obtain the interest and support of the community . . ."

At the end of his letter was the following post-script:

"As soon as the Trustees shall complete the endowment as outlined above, I will, in addition, add \$200,000 to my previous endowment for the purchase of works of art."

The accompanying report of the Department of Education of The Cleveland Museum of Art, with its story of effective service over a period of thirty-seven years, would have brought great satisfaction to the original, as it does to the present, Trustees of the Museum.

Because of a strong personal conviction that, as the possibilities of visual education become more fully recognized, museums of all kinds will have a place of ever increasing importance in the field of education, I have followed closely the educational work of The Cleveland Museum of Art from its beginning in 1915. The statements made by Director William M. Milliken in his foreword well express my own considered views.

While during the past twenty-one years the educational activities of the Museum have expanded greatly under the leadership of Dr. Thomas Munro, that growth has been based upon careful study of the foundations upon which it rests. We believe that everyone who reads the report will agree that upon such foundations Dr. Munro and



his able associates in the Department of Education have built well.

As plans for an addition to our present Museum building are being worked out, we hope that many friends of The Cleveland Museum of Art will wish to have a part in aiding their Museum to render greater service to this community and throughout the Museum's ever-enlarging sphere of influence.

HAROLD T. CLARK

## FOREWORD

*By* WILLIAM M. MILLIKEN, Director

Education and an educational department have been basic elements included in the Museum from the day it opened in 1916. The first Director, Frederic Allen Whiting, had a genius for sensing the importance of the relationship between child, parent, school, school system, and museum. He laid foundations in the community which were of the soundest, and today they are continually bearing fruit. The major emphasis at that time was upon the child, naturally the first step in the development of an all-over program.

After Mr. Whiting's resignation in 1930, the successful elements initiated by him were incorporated in a broader program which embraced as well work upon the college and university undergraduate and graduate levels, a closer cooperation with The Cleveland Institute of Art, and a proper balance in the much sought-for field of adult education. All of this was and is today planned on a non-vocational basis, working with, but not entering the specialized fields of, professional schools.

The coming of Dr. Thomas Munro in 1931 brought this program into focus and through his brilliant and thorough-going researches, for which substantial foundation grants were secured, the entire department was placed on a sound and functional basis. In leaving always a place for the experiment, the department avoids the peril of standardization. Mrs. Louise M. Dunn with her genius for human relations and Mrs. Katharine Gibson Wicks helped to keep a close touch with the individual; for it is to the individual that any plan is in reality directed, and he must not be lost in the mere weight of numbers.

Today the emphasis is upon qualitative service at all levels—primary, secondary, college, university, and graduate, with additional courses to attract club groups and those adults who seek a more casual cultural enrichment. The department could increase tremendously the numbers reached, but it would be at the expense of quality.

This report gives the program of the educational department in all its complexity and emphasizes the unique rapport between members,



the casual public, and the Museum. It shows as well the collaboration with the Cleveland Public Schools, the Public Schools of Shaker Heights and Cleveland Heights, and other kindred systems. The integration of all these elements has made Cleveland the envy of educators everywhere. It is a program which has been studied not only in the United States but in many foreign countries as well. Representatives of England, Norway, France, Canada, and Germany, to mention only a few countries, have been deeply interested in seeing this creative yet flexible scheme at work.

In conclusion, may the hope be expressed that a way will be found to further research, and that it will be possible to develop a program for publication on a high level of scholarship. The Museum has magnificent collections and a first rate research library. All the means are at hand to complete this all-round development and to further the ideals of quality for which the Museum has stood through the years.

Dr. Munro, Mrs. Margaret F. Brown, Mrs. Dorothy T. VanLoosen, and others of the department have carried on the program admirably. It is with gratitude to them and their associates that this report is presented, with the hope also that the work may continue to develop in importance and that the element of quality may be the foundation on which the future growth is based.

WILLIAM M. MILLIKEN

## PREFACE TO THE SECOND EDITION

*By* THOMAS MUNRO, Curator of Education

The department of education is one of several main divisions of the Cleveland Museum of Art. Others, in addition to the administrative staff, are those of decorative arts, of textiles, paintings, prints, oriental art, classical and Egyptian art, musical arts, and the library.

The department of education is charged with carrying on a complex program of instruction and guidance throughout the year. This includes work with children and adults; with schools, organized groups, and individuals. Some of it is on a popular, elementary level, to convey the fundamentals of art appreciation to a large public; some is on a level of more advanced study, research, and scholarship through post-graduate courses and publications. A constant effort is made to preserve high standards, even while reaching a large audience, and thus to show that mass education does not have to involve a lowering of quality.

The department of education is fortunate in having been encouraged and developed by the trustees and directors of the museum ever since its opening in 1916. Each successive President—William B. Sanders,



J. H. Wade, John L. Severance, William G. Mather, and now Harold Terry Clark; each of the two Directors—Frederic Allen Whiting and now William Mathewson Milliken—has made substantial contributions to the growth and guidance of the museum's educational work as an integral part of Cleveland's social and cultural life.

The educational department has been fortunate also in enjoying friendly relations with other civic and educational institutions of the community—especially with its schools and colleges. Hence the co-operation for which Cleveland is celebrated has been comparatively easy and spontaneous in dealing with other institutions. As a result, the educational work at the Cleveland Museum of Art is more highly developed than in most other museums of this and other countries, and many new methods of art education have originated here.

For this reason, visits and inquiries are often made about the educational program by teachers and officials from other cities and countries. Many Clevelanders, including members of the museum, are not fully aware of what is being done by their own institution. They often ask for information. For such inquirers at home and abroad this booklet has been prepared. Because the techniques of museum education are new and not widely understood, they are described in some detail for the benefit of teachers elsewhere.

The previous booklet, mimeographed with the same title in 1940, has long been out of print, and this new edition is designed to take its place. There have been many changes in the staff and program since 1940, but there has been no fundamental redirection of policies or procedures. Mrs. Jane Grimes of the department has well summarized the changes since the first edition, and has brought the story up to date as an account of present activities.

During the difficult years of World War II and of post-war defense preparation, we have not tried to develop the work in a quantitative way—that is, to add many new activities or increase the size of staff and annual statistics. Instead, we have tried to improve it steadily in quality, and to direct our efforts along the most strategic, valuable lines.

There is abundant evidence to show that museum educational work, especially for children, is worth much more than it costs the community. It is needed even more during times of social stress and tension than at other times. In providing wholesome and constructive recreation for large numbers of young people, and enriching their education through acquaintance with great works of art, it is helping to make them into well-balanced, well-adjusted, and useful citizens.



INTRODUCTION  
AIMS AND METHODS IN ART MUSEUM EDUCATION  
THOMAS MUNRO

*The museum as an educational institution.*

The main purpose of the educational work at the Cleveland Museum of Art is to help make the museum function as actively and beneficially as possible in the cultural life of the community. This means that the museum is not to be a mere treasure house of works of art which remain inert within its walls and cases, seen only by the privileged few; it is to be an active agency for the use and enjoyment of the whole public. It is to welcome and attract the public by important exhibits, well lighted and displayed, and by explanations which add to their meaning and interest. Instead of waiting idly for the public to discover what is there, it is to reach out into the community, inviting and facilitating visits by young and old—especially by the young, who are especially sensitive to what it offers, and who may never come unless someone leads the way. Again, to meet a need beyond its walls, it will send out examples and reproductions of its own and other treasures to be seen in distant parts of the community, with capable teachers to explain their importance.

The essence of this modern conception of an art museum was well set forth in 1939 by Frederick E. Keppel, in his report as President of the Carnegie Corporation. "The shift in emphasis," he said, "from the custodial function of the American museum to its opportunities for educational and other services is now nearly everywhere an accomplished fact." This new emphasis has been more strongly developed in the United States than in any other country, and Cleveland is recognized as one of the leading cities in that development.

By private gift and bequest, by foundation grant, and in some cities—though not in Cleveland—by government support, American art museums have become the recipients of a vast amount of wealth. Their trustees and staffs feel an obligation to justify this confidence on the part of the public through active community service.

The art museum as an institution is the custodian of a large and valuable part of the cultural heritage of the American people and of the world. It is charged with selecting, preserving, and exhibiting works of past and contemporary visual arts, which have been chosen as worthy examples of the creative ability of different periods and peoples including our own. The educational department of an art museum has the task of helping to present and interpret this cultural heritage to the



people of its own community and others. It is a dynamic agency in the cultural and recreational life of the city.

It can also make a contribution to the creative efforts of artists and craftsmen. By placing at their disposal examples of different styles of art in every medium and technique, it provides a basis for new, original developments. It inspires them with great examples, conveys to them the accumulated, tested skills of past generations of artists, and suggests new possible experiments. It provides a place for them to show and sell their newest products, the best of which may be purchased by the museum for permanent display.

To the layman, the museum is a place for leisure activities which are not only pleasant at the time but permanently valuable. In learning to perceive a great variety of complex forms and subtle qualities of line, shape, and color, he acquires visual powers which carry over into daily life. They intensify his awareness and enjoyment, not only of art itself, but of nature and the life around him. Through developing keener powers of observation, and more discrimination of artistic values, he tends to become more interested in improving the appearance of things around him. Whether professional or amateur, everyone has opportunities for some kind of artistic expression. This may be in beautifying one's clothing and personal appearance, one's home and garden, one's office and factory, or one's neighborhood and community.

The museum's educational department tries to foster and assist these latent artistic interests in boys and girls, men and women of all ages. Through special exhibits and courses, it acquaints the visitor with contemporary trends and possibilities in city planning, interior design, and furnishing. Art in the modern sense is not limited to pictures and statues, but includes every aspect of life in so far as it can affect us aesthetically.

A study of the visual arts contributes greatly to the general education of the student. They are one of our principal means of understanding the civilizations of the past and the cultural trends of our own day. It is well known that art expresses its age as well as the personality of the individual artist. But it is not an easy task to interpret the different attitudes, beliefs, and interests which are thus expressed—those, for example, which distinguish the Greek or Chinese culture from our own.

It is a common but mistaken idea that art speaks a "universal language." Each great people and cultural epoch speaks a language in the arts which is to some extent unique, although it has elements in common with those of other peoples and periods. A casual observer can



take in at a glance only its more obvious and superficial features; the deeper meanings, the more complex designs and subtler qualities elude his grasp. Much art, especially that of the orient and of ancient and medieval periods in European history, has profound religious or other symbolic meanings which are incomprehensible to the young or untrained observer without expert help. Hence there is a need of instruction in learning to understand and appreciate the visual arts of the world. This is not forced upon the museum visitor; those who prefer to enjoy its collections independently are always free to do so. But an increasing number do desire some guidance, and it is these whom the educational department seeks to help.

In saying that the department of education tries to make the museum function as actively as possible, we refer primarily, of course, to the works of art in its main galleries. We refer also to its supplementary resources, which are of several kinds. They include other works of art, both originals and reproductions, in the lending or circulating collection. They include the museum library with its books and periodicals on art, its color prints, photographs, and clippings from periodicals which provide information and materials for research and study. They include a lantern slide collection of about 57,000 slides. The museum has also a large collection of phonograph records. Among the supplementary resources should also be listed the auditorium with its equipment, including a stage, lantern slide and film projectors, phonographs, sound amplifiers, and spotlights which can be used for dance or other programs. In addition, there are classrooms, studios, and a small supply of materials and equipment for studio work in arts and crafts. Among its most valuable resources must be listed the knowledge and expert judgment of the museum staff; of its various curators, librarians, and others. Most of these have little or no time for direct teaching, but their knowledge and judgment can be communicated first to the museum teachers and through them to the public. Supplementing this permanent staff are many visiting lecturers who come each year to speak in the auditorium and incidentally to advise the staff in their own fields. The museum also contains some resources for printing and publication. It prints its own labels, but sends its *Bulletin* and illustrated catalogs outside for printing. Many of its publications are widely read in other countries and thus enlarge its circle of influence.

*Its variety of services.*

Upon all these resources are focused a diversified set of community needs and interests. To meet them, the museum radiates a diversified



range of services to various sections of the public. These services never equal the potential demands of the community, for they are always limited by the size and equipment of the staff, by its classroom space and its funds for publication and transportation.

By the "community," we mean primarily the community of Greater Cleveland, including its many suburbs, which total about a million and a half inhabitants. These are actively served by the museum within a thirty-mile radius. To a lesser extent, the community served by this and other metropolitan museums includes the whole nation and the world. This is especially true as facilities for travel increase. American visitors from every state and foreign visitors from all parts of the free world come to the Cleveland Museum; they have heard of its collections and activities, and want to find out more about them. They have, in many cases, received its *Bulletins* and other publications, and they wish to see the works of art which they have read about and seen in reproduction. The museum serves this larger public also through participation in regional, national, and international conferences, such as those of the Northeast Ohio Teachers' Association, the American Association of Museums, and Unesco. Members of its staff are often asked to read papers at these meetings for the benefit of other workers in their fields.

The community thus served, and even the part which is nearest at hand, in the city of Cleveland itself, is highly diversified as to the kinds of individual and group which it contains. In asking ourselves how an educational department can best serve the community, we find it necessary to adapt methods and emphases in various ways. This leads to a diversification in personnel as well as in activities.

For example, the community contains many different age levels. Within the school system, the department of education must meet the needs of students from the lowest grades of elementary school through graduate school of the University. In addition it must meet the needs of the adult public which is no longer in school, but is still eager to continue its informal education. The community is diversified according to educational levels, both as to general education and as to special training in the arts. The educational program must be adapted to the needs and abilities of the general public, and also to those of the specialized student and advanced connoisseur. Finally, the community is diversified according to special interest and need. Some of the students who come for classes or other guidance are students of art who intend to become professional artists or craftsmen. These are subdivided into



various arts, some being interested in painting, others in ceramics, others in textiles, and so on. Most of the classes from schools and colleges are not primarily interested in art as a career or subject of major interest; they are pursuing a liberal education, and they wish to study the visual arts as illustrative material for understanding some period of history. Some of them are primarily interested in social studies, such as anthropology or sociology; some are interested in languages, such as French or Latin; some are interested in the theater; some wish to write stories or essays in a course on English literature. All these types of person can find source material within the art museum for better understanding of their subjects, and perhaps for original work along each line. The more alert teachers in the schools are aware of this; they call upon the museum's educational staff for materials and guidance in many ways, and for adapting the study of works of art in the galleries to these various approaches.

This variety of interests and services requires some diversification in personnel. To some extent, one has to have different teachers for different age levels. Some are more fitted to talk to young children; others to adults or high school students. In addition, one needs teachers specially qualified in various arts and periods of history. The range of world art contained in a great museum is so vast that it is impossible for any one teacher to know all of it thoroughly. The educational department encourages its teachers to specialize to some extent—some on oriental or medieval art, some on textiles or painting; some on contemporary art. At the same time, each teacher in the department may be called upon for a general tour of the museum, and for an elementary interpretation of works in all the galleries. Every member of the staff must therefore familiarize himself in a general, basic way with the whole field of art as represented in the museum.

There is considerable diversification in regard to methods of teaching and psychological approach. A mode of presentation which would be adequate for a college student of art history would be quite unsuitable for a class of young children or for a group of casual museum visitors. In case of the youngest visitors, the teacher has to be careful not to strain their span of attention by too long or prosaic a talk, or by staying too long before one object. She must preserve something of the play spirit if possible, and select aspects of the works of art which would interest the youngest children. She must bring out the story interest of pictures and armor. She must not use big words or abstract ideas which would be incomprehensible. The same teacher may talk much more



abstractly, technically, and at length to a group of advanced university students. She may present a systematic course on the history of some period of art, on techniques or aesthetic theory. She must find out the animating interest and purpose of each group—for example, one group will be interested in collecting prints or porcelain, oriental or European; another group will be interested in garden art, and in its relation to the whole pattern of oriental culture.

One means whereby the educational department endeavors to meet the needs of these diversified groups is through cooperation with other institutions in the community. These include, first of all, the public, private, and parochial schools of Cleveland and vicinity. They include several nearby colleges and universities, especially Western Reserve University and the Cleveland Institute of Art, which are near neighbors. There are several other public or semi-public agencies with which the educational department often collaborates on special projects. These include settlements and social agencies such as Karamu House and the Music School Settlement; also the Cleveland Public Library and the Council on World Affairs. Museum staff members cooperate with the Fine Arts Committee of the City Planning Commission, with the Metropolitan Park Board, and with the Garden Center. The Garden Center helps in planning and financing studies of outdoor art, flower arrangement, and garden art in general. The educational department cooperates with churches and clubs throughout a fairly wide radius; for these it provides on request speakers, meeting places within the museum, and advice on study programs. Members of the educational staff are frequently called upon for radio talks on art, especially on current exhibitions in the galleries. We have hardly begun to meet the new demands of television. Both of these industries are calling on the museum with increasing frequency for educational programs.

A potential field of activity for the museum and its staff is the relation to industries of the community. Little has been done along this line by the Cleveland Museum so far. In some cities, the art museum is called upon for help in design problems; also for help in providing recreational and cultural opportunities for personnel, especially for those who are newcomers to the city. Systematic relations along these lines with industries in Greater Cleveland provide a possible line of future service.

Some features of museum work in Cleveland are much admired and envied in other cities. First is the arrangement whereby the Cleveland Public Schools provide three teachers for full-time employment in the



art museum, or in the schools to promote the use of museum materials. This arrangement is the result of a far-sighted, progressive policy on the part of the schools, and the highly cooperative attitude of their officials, especially Mr. Alfred Howell as Directing Supervisor of Art.

However, the museum educational staff does not take undue pride in its achievements thus far. It is too keenly aware of what could be done and done better if more resources were available. There is no endowment fund for educational work at the Cleveland Museum of Art. No tax money is received except two small annual grants from two suburbs, to pay for part of special teaching service supplied them. The financing of the educational work depends on annual allocation by the Director and Trustees of a part of the annual income from general endowment and membership dues. Much of the museum's income from endowment cannot be allocated for educational work because it has been otherwise restricted by the donors, usually for purchases. As elsewhere, many benefactors of the Cleveland Museum have preferred to give for more tangible uses, such as works of art or buildings, rather than for the intangible returns of teaching and publication. Our salary scale and other inducements are often too low to compete with schools and colleges, and to hold ambitious teachers. Hence we are a training ground for teachers and museum officials, many of whom move to better-paid jobs elsewhere. This is gratifying and useful in some ways, but too rapid a turnover in personnel is not favorable to continuous, first-rate teaching. Too large a proportion of the time of veteran teachers and supervisors must be devoted to training new apprentices in the ABC's of their work. Continuity and development of teaching methods becomes an impossibility when most of the teachers are new or part time, and when very few can be retained from one year to another.

In spite of all the difficulties in recent years, such as depressions, wars, and preparations for defense, there has been a growing appreciation in the Cleveland community of the value of museum educational work, especially as providing children with the right kind of leisure time recreation. This is one way to prevent delinquency or nervous tensions, and to produce a happy, well adjusted type of boy and girl. The rewards in the shape of good citizenship can be estimated in actual money value if necessary. But most of the values of the museum's educational work are intangible and cannot be reduced to exact statistics or to dollars and cents. They are indicated only in the gratitude often expressed by citizens of Cleveland for the hours which they enjoyed as children in the museum, and in the crowds of adults who keep on coming year after year.



Little by little, the American public is developing a real and extensive appreciation of the arts of its own and other countries. One still hears the charge, especially in foreign countries, that America is materialistic and devoted only to dollar chasing, or to the production of mechanical gadgets for utilitarian purposes. The contrary is proved by the tremendous growth of interest in museum attendance as well as by the great development of production and performance in the arts in this country. It is never possible to estimate exactly how much has been contributed to this intangible development by such agencies as the Saturday free classes for children at the museum, free public lectures, films, concerts, and gallery guidance which are provided year after year by the educational staff, but they are certainly playing a part in this cultural development of the American people.

*Its relation to other institutions.*

The Cleveland Museum of Art does not claim that its educational program is a model which should be followed by all other museums and cities. Each community is somewhat different, and the role of the art museum there must be adapted to local conditions. In Cleveland there is an independent institute for training professional artists. In other cities, no such institute exists and the museum itself is called upon to provide professional art training to some extent. In some cases, such as Chicago and Toledo, a school for prospective artists is conducted within the walls of the museum building itself. The Cleveland Institute of Art is separate, but maintains cordial, cooperative relations with the museum. The same situation exists here with regard to Western Reserve University and its art department. The university sends frequent classes to study in the galleries and the museum provides free classrooms for certain courses to be given by the university. Some members of the museum staff are also members of the university faculty.

In some other cities, by contrast, the university owns and operates its own art gallery, usually a small one. The art galleries at Oberlin and at Harvard are integral parts of the university work and especially of the art department. When such a close integration exists between the museum and the university a high degree of cooperation can be secured; but there are also disadvantages. By following a separate, independent line of development, the Cleveland Museum of Art has enjoyed a more unrestricted growth than is usually possible when the museum is under the wing of a university and is limited by the latter's budget and administrative requirements. There are advantages also in the Cleveland situation in having the institute of art independent of the univer-



sity and museum. Each institution is enabled to pursue its own line of growth, to have its own endowment, and to attract the interest and sponsorship of its own group of trustees and friends. At the same time, the disadvantages in such independence are serious. Moves toward more active, thorough cooperation between them are often hampered, not by unwillingness or apathy on the part of those in charge, but simply by differences in structure and operation which prevent a smooth interlocking of the wheels.

Cleveland is one of the greatest potential centers in the United States for advanced study, research, and publication in the history, theory, and criticism of the visual arts. But the realization of this goal is, unfortunately, far in the future. In spite of many valiant efforts on the part of those directly concerned, comparatively little has been accomplished along this line in proportion to what could be done. With the great resources of the museum, the faculty and library of the university, and the faculty and studio equipment of the art institute, an outstanding center for art education along many lines could be developed in Cleveland. It would require that all three major institutions do their full share, develop along supplementary lines, and remove all administrative and physical obstacles to effective cooperation.

Up to the present time, serious difficulties have hindered the development of instruction and research in art and aesthetics at Western Reserve University. Its full-time staff, equipment, and roster of courses in this field have been relatively small, but promising plans are being made for enlarging them. When effectively implemented, these will lead to greater use of the museum by students on the college level. The program of closer university integration begun by President John S. Millis has led to the establishment of a new, enlarged division of art under the chairmanship of Professor Ransom R. Patrick. It includes the hitherto separate courses in art at Cleveland College, and also those in architecture. A new, systematic program in visual arts has been proposed by Professor Patrick and approved by trustees and faculty.

While these plans are being worked out, the museum is helping as always through providing free classroom space, lantern slide and library service, and instruction as requested. Professors Patrick and Edmund Chapman in the art department, and Gertrude Saastamoinen in art education, bring or send their classes often to the galleries. Several of the university faculty, especially Dean Francis R. Bacon of the School of Architecture, have required their students to attend and take notes at relevant lectures on art in the museum auditorium. All such ways



of using its resources are welcomed by the museum, which looks forward to their increase in future years.

It is hoped that the joint program for training accredited art teachers can soon be restored to full vigor. This was one of the most fruitful lines of cooperation between the university and art institute. It was one from which the museum and the schools both profited through a supply of well-trained art teachers. Many graduates of this joint program have gone on, as teachers or prospective teachers, to masters' degrees in art at Western Reserve.

One phase of art education which should be developed much more, through fuller cooperation between the museum and university, is that of research, writing, and publication on the arts. The museum's share in it should be focused to some extent, but not exclusively, on the works of art in its own collections. It has the library and staff to make a much larger contribution to knowledge and appreciation through the printed page than it has ever made. To achieve its full potential value as a cultural and educational center, the museum should publish not only a bulletin of announcements regarding new accessions and coming events, not only catalogs and pamphlets for gallery use, but also more thorough articles, monographs, and books of discussion and scholarship on the highest level, of a permanent value commensurate with that of its tangible possessions.

There is a definite value in such publication. Direct teaching by word of mouth reaches a relatively small public and may disappear with the sound of the teacher's voice. The printed word is much more lasting, and can be carried to students and teachers throughout the country and the world. The cultural responsibility of a great institution such as the Cleveland Museum of Art is not limited to mass education on a popular level. It includes the sponsorship of studies on a high level of science and expert knowledge, so that the works of art in our care can be thoroughly understood and interpreted as to their importance and value for the world. Other art museums have done more than ours in publishing periodicals and series of technical monographs on art and aesthetics. In Cleveland a small beginning has been made, but much remains to be done before we can feel great pride in comparison with other leading institutions.

The long list of books and articles by members of the educational staff, past and present, indicates their interest in constructive research, writing, and publication within their field. In almost every case, publication has been arranged independently, without cost to the museum.



Much of the writing has been done after museum hours and in vacations. Such writing, for a large and influential audience, is coming to be recognized as an integral, valuable part of museum educational work. It deserves to have in Cleveland a more definite status and more regular, dependable support than it has received so far. Cleveland has never been a great center for serious writing on the arts, but it could easily become so with a little more active encouragement.

In planning its programs, the museum is careful to avoid excessive duplication of the work done by other local institutions, or competition with them. Some small amount of overlapping and parallel work is healthful in a community as large as Cleveland. No one institution is at present able to supply all the community needs in art education. It is well for different institutions to try out different methods and emphases, as well as different personal approaches by staff members. In that way, each can learn from the other. A complete monopoly of any educational field by a single institution is apt to lead in time to undue complacency and inertia. At the same time, the various cultural institutions of Cleveland appeal to the same donors for support, and it would be undesirable for their programs to overlap or compete excessively. The museum therefore tries to differentiate its work from that of neighboring institutions. It does not undertake to cover the whole field of art education, or those branches normally covered by public schools or art academies. Leaving to the Cleveland Institute of Art the professional training of artists, the museum emphasizes rather the understanding and appreciation of art as an element in the liberal education and leisure enjoyment of the whole public.

However, one cannot separate the appreciation of art entirely from its production and performance. For children especially, one of the best ways to appreciate art is to try to make it. They tire quickly of passive looking and listening, and must "learn by doing." Adults, also, as a leisure avocation, ask for opportunities to sketch and model in the museum, close to the stimulus of great works of art. The museum provides these to a very limited extent, but insists that even in these studio classes there be some observation and discussion of museum examples or reproductions. Otherwise the class might as well take place somewhere else. The teachers find this requirement reasonable and conducive to successful teaching.

On the other hand, although producing artists is not our main purpose, the museum children's classes provide a good foundation for the few who do go on to specialized professional training. As children,



their interest in art may first be awakened here. They have a chance to experiment with different materials under pleasant conditions, to learn some basic techniques from capable teachers, and to nourish and stimulate their minds with glowing images, materials for new creative work. Many children from the museum classes have gone on to advanced work at the art institute, and to successful careers as artists. Many faculty members at the institute, and prize winners at the May Show, received early encouragement toward an art career in the museum children's classes.

Cooperation between the two institutions has continued through the years. Most of the museum's teachers are graduates of the art institute, and the museum often engages faculty members from the institute to lecture in its auditorium and to conduct special courses for museum members. They have always had trustees and advisory council members in common. The institute's director, Dr. Laurence Schmeckebier, and the museum's director and curators often confer on joint projects. Often a speaker from out of town is engaged to speak at both places while in Cleveland. Institute classes come over in a body for special events, or ramble individually through the galleries making sketches. Dr. Schmeckebier, as Editor of the *College Art Journal*, does much to make Cleveland a center for publication in this field. The annual May Show of Cleveland artists' work at the museum involves informal cooperation between the two institutions. Naturally, a large percentage of the work on display has been produced by past or present teachers and students of the institute. The museum purchases some of these works each year for its own collections. The latter's educational staff is busy through the weeks of the May Show in conducting large classes of children and adults, explaining to them the aims and distinctive qualities of the Cleveland products on display. This helps to promote the sale of objects, and contribute to the artists' incomes.

In relation to the public schools, the museum educational department does not try to duplicate the work of school art teachers, but to aid and supplement them. It tries to avoid doing things which are and can be better done in the schools. In the short time which children have for a visit to the museum, either on Saturday morning or during the week, one cannot undertake a long, systematic course or a complex project requiring many days for completion. What, then, can one do here which the schools cannot do so well and for which the museum is specially fitted?



*Distinctive tasks and problems for the museum educator.*

First of all, of course, is to show and explain its works of art, which the schools do not hope to duplicate. During the weekday visits of the school classes, museum teachers are urged to spend every possible moment in helping the children to look at works of art. This means that teachers are not to spend precious moments of the museum hour delivering long lectures which could be given equally well in the classroom; lectures in which the student's attention is fixed upon the teacher's face and not upon the works of art in the gallery. The primary function of the museum teacher or guide is to *point out*; to call the visitor's attention—either verbally or by actual gesture—to selected works of art which are most relevant to the interests and abilities of the student, and to a few selected features or qualities in these works of art which the student might not otherwise notice. Many museum visitors, especially young children who have never been in the galleries before, are confused and bewildered by the new surroundings and the tremendous number and variety of things which clamor for their attention. In the old way of museum teaching, long files of bewildered children were led quickly through one huge gallery after another, listening only vaguely to a continuous flow of erudite facts from the teacher. They would come out with only a confused memory of what they had seen, and perhaps with a lasting distaste for art and museums. The newer approach, which is persistently emphasized in the Cleveland museum, is to be selective, not to fatigue or confuse the student—especially the child—with too many unrelated stimuli, and to try above all to help him have a pleasant, satisfying, profitable experience of art, even though of limited scope, which will tempt him to come back for others later.

We are not so much concerned with persuading him to like everything equally well. By showing him how many great styles of art the human race has produced, each with its own distinctive values, we hope to enlarge his range of enjoyment. But taste and preference are largely personal and individual matters, depending on the whole background and character of the individual. A liking for unfamiliar kinds of art is not to be formed all at once; it often requires long study, and for every individual there are some kinds of art which he will not and can not ever like as much as he likes others. The primary aim, then, in museum gallery teaching, is to help the visitor to *see*; to perceive works of art visually; to develop powers of perceiving the details and subtle qualities in a complex form and how they are organized into a unified work of



art. The aim is also to give, in the course of a gallery talk, the indispensable minimum of historical information about the period, the artist, the subject, the use and function of the object, where it was made, and other facts which help in understanding the meaning of the work of art today. But the more of this supplementary information which can be conveyed outside the museum the better, if the time available there is short. Hence teachers in schools and colleges are encouraged to give preliminary lessons before the visit, so that as much of the time as possible may be spent in undistracted observing. Much attention is paid, in museum classes, to learning to recognize the distinctive styles of various nationalities, periods, and artists.

In the Saturday morning classes also, where studio work in painting, drawing, and modeling is done, the attempt is made to think out what an art museum can do which cannot be done as well in the school, the home, or elsewhere. The answer is not to emphasize "free expression" or creative work based on completely free imagination and experiment. That approach has its merits, although it is sometimes overdone. It is especially valuable for young children, but has to be supplemented for older students by some study of techniques and of the history of the art concerned. In any case, this is not a method for which a museum is peculiarly suited. On the contrary, it can perhaps be practiced better away from a museum than in one, where works of art are everywhere attracting the student's attention. The museum's peculiar opportunity lies in utilizing the works of art—both originals and reproductions—which are at hand within its walls. It lies in helping students to absorb and grow into this phase of their cultural heritage, and to use it constructively.

Academic art teachers used to require too much exact copying of works of art. There is still much value in copying masterpieces, and the most original artists of all periods have done some copying, just as music students learn to play Bach and Beethoven. There has been an undue prejudice against it on the part of extreme "progressives" in education. However, over-emphasis on copying may make the student imitative and passive. The problem is to help him study past works of art and use them in a creative, original way. In the Cleveland Museum of Art, the Saturday classes for children try to achieve a happy medium and a balance between the "free expression" and the old-fashioned "academic" methods. Children are aided and encouraged to spend a part of their time in visiting the galleries, in looking at art, and in making mental notes or actual sketches of what they see there. On



returning to their studios, or while in the gallery itself, they are then encouraged to use what they have seen as material and inspiration for an original composition. They are helped to transform what they have seen in some particular way which will involve independent thinking and imagining on their part. The aim is to develop visual, mental and constructive abilities which will be of value later on, in any walk of life.

Another problem in museum education arises from the fact that the same student in the community will come back year after year to see the same works of art, in addition to some new ones. The same child may attend museum Saturday classes for many consecutive seasons. How can his interest be maintained, so that he will want to come back for further study, and so that he will keep on learning to understand and appreciate the same masterpieces more deeply, on more mature levels? This problem is attacked, with varying degrees of success, in both the studio classes and the gallery talks. The teacher is not obliged to say to every class and every student everything which could possibly be said about a particular work of art. About any great painting or statue, a learned professor could talk for hours, pointing out more and more details of its formal organization, more and more of its traits of style, telling more facts about its historical background, its religious, political, and sociological significance. This would not only be unnecessary in the case of young children, but injurious to their natural growth in understanding and appreciation. The museum teacher must have a large amount of this material in his own mind as background, then select whatever seems most relevant for a particular lesson, in relation to the students addressed, the time available, and the purpose of the visit.

In the children's Saturday classes, it is much more common for the same child to come back year after year. Therefore more continuity in instruction can be undertaken. In these classes, an effort is made to grade the instruction in relation to age level. Here a child can be given, not only a growing appreciation of art, but growing ability to handle materials and techniques. Psychological studies of the interests and abilities of children on different age levels have helped us to adapt the method and content of the work in each grade to the children there, so that the same child may come back repeatedly to learn something new about art and the production of art.

Experience has shown that it is not wise to attempt too much within the short period of time—two hours or less—available for actual studio work on a Saturday morning. Ambitious projects requiring many hours



of systematic work, such as the working out of a stage play with scenery, costume, and backgrounds, in addition to text and acting, are better suited to schools where much more time is available. They have had to be regretfully put aside in the museum classes, so that children will not be confused and disappointed by beginning projects which they have no time to finish carefully and satisfactorily. It is not a good thing to form habits of hasty, careless work, or of dropping too many things unfinished and going on to new ones.

One of the most widely appreciated educational services of the museum is that of circulating exhibits—otherwise called the “lending collection.” There has been a great demand, here and in other cities, for “bringing the museum to the school.” This is partly due to the difficulty experienced in all school systems in detaching classes for visits to the museum, especially when the school is at considerable distance from the museum and when transportation is difficult. Some school systems have their own buses and can easily arrange for trips; others have none or so few that hardly any classes can make a trip during the year. In any case, the growing demand for illustrative material from art and other audio-visual sources is far greater than can be met by visits to the museum. Teachers want exhibits and illustrative materials which they can use and talk about in their own classrooms, or at least somewhere in the school. In some schools, graduating classes, alumni, and parent-teacher associations have formed the praiseworthy custom of presenting framed pictures and other works of art to the schools. These do a great deal of good in brightening up dark corridors and giving something attractive for the eye to rest upon. But again, they fall far short of meeting the needs of schools for examples of art.

This desire is part of a larger need for examples of fine art to be seen in one's own neighborhood. It is felt most strongly by cultural leaders in the districts more remote from the museum. A similar need has been answered in some cities by the establishment of branch museums; but these have not always justified the trouble and expense involved. In Cleveland, branch museums have not been tried; but instead, small circulating exhibits have been placed in many branch libraries and other local institutions which can easily assume responsibility for them. If transportation (public and private) improves, adults from all parts of the community will find it easier to visit the main museum. It is the children and the schools that are most in need of having something brought to them. Although our circulating exhibit service operates for





FIG. 1. GEOMETRY AND ARCHITECTURE—A MUSEUM EXHIBIT IN A HIGH SCHOOL.



FIG. 2. SUMMER CLASS IN THE FINE ARTS GARDEN.  
(MUSEUM IN BACKGROUND)





FIG. 3. AT THE REGISTRATION DESK ON SATURDAY MORNING.



adults as well as children, limitations of staff and materials have caused it to be focused largely on the schools.

In some cities, including Cleveland, the school system has its own lending agency for audio-visual materials. Here it is called the Division of Visual Education. Its materials deal with many subjects besides art, such as biology and social studies. The schools now own a good many lantern slides, films, and filmstrips on art as well.

This raises the question of how the museum's lending collection is to be related to that of the schools, since there is potential overlapping and duplication. It has been settled by friendly discussion in the following manner. The museum's lending agency serves not only the Cleveland public schools, but (so far as possible) schools of other districts and other types of institutions in Cleveland itself. The Cleveland schools' own lending agency does not attempt to cover the field of art in lantern slides, color prints, or solid objects as extensively as the museum does, and the Cleveland teachers still rely heavily on the latter. The school agency has a much smaller variety of slides, and purchases mainly those for which it can be assured long use in large quantity. It makes many duplicate sets for simultaneous use in different schools, especially in connection with the radio program. The museum provides single examples of many different subjects. These are tried out, and the ones most valuable in teaching are sometimes adopted by the schools for reproduction in large numbers. The schools and the Public Library both store and lend films, for which the museum has no storage facilities. Much equipment is freely lent back and forth. In these and other ways, the common task of serving the public is divided up among cooperating agencies.

Further details of the museum circulating exhibit work are given at a later point in this booklet. One more question of policy, however, should be touched upon here.

A serious obstacle to the success of circulating exhibits is the lack of adequate exhibition space and equipment, such as locked glass cases in the schools and other institutions themselves. All too often a building is completely designed by architects and school officials with no thought for the possible need of exhibition facilities. Consequently, when teachers and museum staff try to arrange for exhibits, they find no suitable accommodations in the building. The ideal place for exhibits in the schools is usually in some part of a large entrance hall near the front entrance, or in a large corridor, or perhaps in a library or a lunch room. Each of these has advantages and disadvantages. If the corridor



is narrow, the crowd of students going through between classes makes it impossible to stand and look at wall displays. Often the entrance hall is too small for large cases or exhibits. Sometimes only a small glass case is provided, and that is poorly lighted, poorly constructed for vision, and perhaps already filled with athletic trophies and other objects which can not be moved to make way for an art exhibit. It is highly desirable that architects and school officials should plan for a small gallery or other exhibit area in each new school. If possible they should consult with museum officials as well as art teachers on the prospective arrangements.

In some cases, after the building is made, it has been found possible to clear an area for art exhibits. This has been done, for example, in the Shaker Heights High School. Here there is a fairly large and well lighted alcove, just off one of the main corridors. It is under the direction of the art department of the high school, which sets up on the walls a changing series of exhibits, partly work by students, partly special exhibits from the museum, and occasionally other objects belonging to the school or borrowed for a special purpose.

There is no doubt that this phase of museum work has a tremendous future and valuable social possibilities. It is not to be regarded as a substitute for visits to the museum itself, but as a supplement to them. In many cases it is a means of arousing an art interest in children, so that they will later on come to the museum of their own accord. Of course, it will never be possible to lend fragile objects of great value to the schools themselves for constant, daily usage. The functions of the museum galleries and of the circulating exhibit division remain entirely distinct though overlapping. But the possible scope of circulating exhibit service to schools is growing rapidly, partly because of improved methods for reproducing works of art, as in color prints and plaster casts.

The educational department is not the only part of the museum which lends material to outside institutions. The library also carries on an active service in lending lantern slides and color prints. For the large color prints, the practice is to require the borrowing institution to possess a picture frame which can be opened on the back so as to allow different pictures to be inserted. Pictures of this sort, borrowed from the museum library, are often combined with exhibits of solid objects supplied by the educational department.

A division of educational circulating exhibits provides a good way of using many original works of art for which there is otherwise no place



in the museum. With limited space at his disposal, the director of an art museum must set high standards of quality for anything that he buys or accepts as part of the first series material. He is constantly forced to decline gifts of works of art, which people would like to give to the museum for the public to enjoy. He may consider the piece a little below first series quality, or may already possess many examples of this particular type of art, and not have room for another. If the donor will give the object for educational use, it may do a great deal of good.

The museum should not, of course, accept for such use any work of definitely low quality. It is all too easy to convey low standards of artistic appreciation through exhibiting mediocre objects under the auspices of the museum. However, an object can be of second quality in a sense that it is less rare and precious, less costly on the art market, than something else; at the same time it can be aesthetically worthy and significant for classroom study. This is especially true in the case of reproductions of great works of art; it is also true of much of original peasant and folk art. These may be of secondary value in the sense that they are not unique, but are rather continuations of a long tradition within their homeland. Nevertheless, they often show fine workmanship and perpetuate excellent designs. It is quite proper to secure objects of this sort for an educational collection and to bring them to the attention of students.

It would be well for students to handle and get the feel of a textile or a piece of sculpture. Too often they have to look at works of art only in glass cases, or under the eye of some guard, or in photographs. If they can handle a piece of pottery, woodcarving, or silk velvet, they can get a much more intimate idea of what it is and how it is made. This is especially valuable for the blind. Unfortunately, it is seldom possible under present conditions.

What specific educational activities should be undertaken by an art museum, and how far these should be developed, are not questions which can be answered once and for all by some blanket formula. The right solution will depend on many contributing factors, such as (a) the resources of the museum; (b) the interests and civic ideals of its trustees and staff; (c) the educational needs of the community, both conscious and undeveloped; (d) what other nearby institutions are doing to meet these needs, or can and wish to do to meet them properly. These factors are different in every city.

Art museums and their educational work are still so new in this



country that precedents are lacking for a definite policy on their proper scope and functions. In any case, the American approach to the problem is based, not so much on precedent, as on practical results. We are still in the pioneer stage of trying to find by experiment what the museum can most effectively do as an educational and cultural agency, and what it can best leave to others.

In a dynamic, growing society like the United States today, no alert institution is satisfied to go on performing a narrow round of traditional duties in a stereotyped, unimaginative way. If its leaders see an important job to be done which no one else is doing, a job which is in their field and for which they are fitted, they feel an impulse to take it on. If they lack sufficient means or staff, they sometimes apply for these and receive them from foundations or individuals; at least after showing by first results that more support is justified. Sometimes the means come first, through the initiative of the donor. This is true of the Holden Fund for Outdoor Art, which has allowed the Cleveland Museum to extend into an important adjoining realm; to provide outdoor drawing classes for children, as well as lectures for adults on garden art and flower arrangement.

An institution can go too far in thus extending and diversifying its work. It can do so many things that it does nothing very well, and neglects its basic responsibilities. In a city such as Cleveland, where the spirit of cooperation is active, each institution can go too far in cooperating with others. It can multiply joint boards and committees, and its staff can spend so much time on these as to neglect its work at home. A city institution can be drawn into too much national and international activity, trying to solve the world's problems, and thinning out its work at home to the vanishing point.

Of all these dangers the Cleveland museum staff is well aware. It tries to hold a reasonable course by frequent reappraisal of its policies in consultation with trustees, advisers, and heads of other institutions. The various institutions divide up the tasks to be done and each tries to see that first things come first. The Cleveland Museum tries to keep a middle course between over-extension and over-specialization, between inertia and excessive ambition, and to allocate its resources of time and money each year where they will do the most good.

The museum has never worried much about some other institution's entering its field. It has rejoiced and helped if possible when someone else undertook to exhibit art—the Art Institute, the Public Library, Severance Hall, the Natural History Museum, the University, the



Garden Center, the Cleveland Artists Society, the Ten-Thirty Gallery, or Higbee's department store. For each of these, an art exhibit can be a logical part or extension of its own main functions. The public and the artistic life of Cleveland will be the gainers. In the same way, no protests are made when the museum gives an occasional concert, film program, dance recital, poetry reading, or one-act play in its auditorium; when it offers a course on ceramics to its members, or sells paintings, books, and postcards. Through a moderate amount of such extension into neighboring fields, each institution can do its own work better, and contribute more in the common task of American cultural development.

*The museum as a center for many arts.*

The arts have suffered from too much specialization in the past; too much separation into exclusive compartments in education and in life. In earlier times they were practiced and enjoyed more closely together. There are still great values in bringing them together at times. An art museum, with its spacious building and equipment, is well suited to becoming a community center for all or many arts.

Traditionally, a museum of "fine arts" was limited to the static visual arts of painting and sculpture, with here and there a vase or textile. The Cleveland Museum of Art was, early in its history, presented with a fine pipe organ, and a music department was established under its own curator. This department, while not amply endowed, has eked out its resources with special gifts and has undertaken year after year programs of fine concerts—most of them free to the public—of a sort which were seldom given elsewhere in the city. The hall is adaptable for concerts of an unusual sort, before a small, discriminating audience; for example, those emphasizing early, unfamiliar music or contemporary musical experiments.

In recent years, the museum educational department has been presented with phonographs, records, and sound-film equipment for its auditorium, with the result that it has been able to include a little music in its programs for children and adults. The educational department does not present concerts, but it collaborates with the music department in dividing up the annual schedule of public programs on Friday evenings and Sunday afternoons so that some of them will be devoted to concerts and others to illustrated lectures on the visual arts. Courses for members and courses given in collaboration with Western Reserve University Graduate School have dealt on an advanced, theoretical level with problems of comparative aesthetics and the interrelations



between the arts, which are now attracting the attention of scholars throughout the world. In the children's studio classes, it is found that phonograph records often stimulate and inspire creative work in drawing and painting. So do stories and poems, especially for younger children.

By presenting to a class of students the various arts of a people or period, one can convey a more balanced and thorough idea of its culture. Our classes often compare the music, literature, folklore, painting, and sculpture of a country such as India or China, which is well represented in the museum's gallery. A dance program in native costume may further develop the comparison. This will be open to the public in the auditorium. On another night a color film with sound, made by travelers in India or China, will show religious festivals and dances against a background of temple architecture and sculpture. Thus our students learn how a great oriental civilization expressed itself in music and the dance, in song and legend, as well as in the static visual arts. This contributes to a fuller understanding of art and its place in human life.

Again, while branching out to some extent into these collateral fields, we keep in mind that this is primarily a museum of visual arts, and that these should hold the main focus of attention. To keep its work in proper balance, and directed upon the museum collections, the educational staff devotes many hours of work each week to staff meetings and discussions of which the public does not learn directly. Week after week, the teachers meet to hear talks on each gallery, by specialists in each field, so that they may be properly briefed on the important qualities to emphasize in their talks to students and the public. They also discuss teaching methods and compare results.

#### *Contemporary arts and problems of evaluation.*

Like the museum in general, its educational department maintains a strong interest in contemporary arts. This is shown most keenly during the annual May Show of Cleveland artists' work. It is shown also in several temporary exhibitions which are brought each year by the director and curators of various departments. The educational department occasionally brings a small exhibit suitable for the Junior Museum or Educational Corridor. In the main galleries, important shows are given of contemporary painting and sculpture.

Many of these special exhibits, and indeed some of the purchases of the museum for its permanent collection, include works by contemporary artists whose merits are much disputed. They are likely to baffle



and displease some if not many of the public. What is the policy of the educational staff in these matters? First of all, the staff does not feel itself under obligation to convince the public that all works shown in the museum are beautiful, great, or equally important. It does not feel that it has to "sell" all these experimental types of art to the public, or persuade visitors to like them. On the other hand, it does feel an obligation to help the open-minded student or other visitor to understand, if possible, what the artist is trying to do, how this differs from the aims of other artists, and how it fits into the current trend and situation in the world of art. Our teachers can explain and interpret controversial art, if they wish, without evaluating it as good or bad, beautiful or ugly. If, on the other hand, they feel strongly about some work of art or artist, favorably or unfavorably, they are free to express their own opinions as such. Frank criticism of a living, local artist is of course rather hard when he or his wife may be looking over one's shoulder. There is no attempt to regiment the individual teachers or to lay down an official line as to what they must approve and disapprove. A teacher can, if she wishes, suggest possible standards for evaluation and point out what values are claimed for a certain work of art by its admirers; then leave it to the audience to decide for itself. Which course is taken will depend to some extent on the nature of the group at the time. Some students are more interested in understanding trends and techniques of art than they are in hearing whether the teacher likes it or not; others want to get a judgment of value as soon as possible.

Our policy in regard to controversial art is to consider the museum as somewhat like a public forum for political discussion. The museum is not under obligation to endorse everything shown in its galleries, or everything which is said by visiting lecturers. On the other hand, it feels an obligation to acquaint the Cleveland public with new types of art which are receiving attention elsewhere and which are regarded as important by leading critics, whether we like them ourselves or not. In this way, we can keep the public up to date on trends and experiments, provide the materials for a judgment of value, and help both children and adults to develop their own standards, so as to make their taste in art informed and discriminating without necessarily being the same as that of their neighbors. Through a period of years, the Cleveland public has been helped to decide for itself what is good and what is bad in contemporary art; what will be soon forgotten and what will long be cherished as a permanent contribution to the cultural life of this country and the world.



As to objects which are purchased by the museum for its permanent collection, the situation is somewhat but not entirely different. Purchase of an object, or even its acceptance as a gift, does imply a belief on the part of museum curators that the object is somehow important; if not beautiful by every standard, it is at least significant and worth looking at as a work of art. Again, it is up to the museum instructor to find out from the curator concerned why this work of art is considered important, and why it is worth spending money on; why it is worth some effort on the part of the public to understand and appreciate it. The teacher can pass this opinion along to the public, with details to support it. At the same time, the teacher is free to express a divergent opinion if he wishes to.

One of the most interesting aspects of art, especially of contemporary art and of unfamiliar past and primitive styles of art, is the controversy it arouses. If art were completely cut and dried, with no unsettled problems or differences of opinion, it would be much less stimulating. Within limits, controversy is the life of art, and is stimulating alike to keen criticism, interested study, and active creative effort. The museum educational staff does not try to rule out or discourage controversy by pretending to know all the answers; to know exactly what one ought to like and dislike. It undertakes rather to persuade people not to form too hasty, premature, snap judgments about art, but to look carefully, to let the work of art have time to speak for itself and say what it wants to say. The teacher will encourage careful reflection and consideration of the pros and cons in any serious controversy, and then will encourage a student to make up his own mind.

In this regard the museum teacher's job is somewhat different in presenting controversial modern art from what it is in presenting more accepted, familiar traditions. In regard to Renaissance painting and Greek sculpture, there is more agreement among critics and artists as to what is great and why. Here the teacher has a somewhat simpler and more definite task: to convey the reasoned judgment of the art world as to what values may be sought and obtained in the study of each style and period of art. Even here, the world of art is never static. Opinions change, even about the classics; forgotten artists and little known periods of art are revived and praised while some of the great reputations sink in critical esteem. Standards of value change as people seek new qualities to admire or disparage in the works of old masters. The present trend is toward emphasizing form and design in the evaluation of art, rather than the subject matter represented and its story



interest or historical associations. Thus it is always necessary for the museum teacher to keep up with the times by reading books and articles on history, criticism, and educational method, and to pass on the results of his continuing study to the community.

*Staff organization and financing.*

The list of members of the educational department (given on page 73) is longer than that in most museums. This suggests the greater emphasis placed on educational work in the Cleveland Museum of Art. However, the services of this large staff are secured at much less average cost to the museum than one might suppose. This is due to the comparatively large number of teachers who are not paid at all by the museum, or who work only part time. The organization and financing of the staff is described in more detail in later sections, but some questions of policy are involved which should be mentioned here. To describe the problems encountered in Cleveland, and how they are met, may be of interest in other cities.

This museum does not rely upon free, volunteer workers for regular teaching or for key positions in administration and supervision, as is done in some small and struggling museums. Such workers, though often well-intentioned and of fine individual quality, are often hard to depend upon day in and day out. People promise in good faith to help, but change their minds for one reason or another. One can hardly enforce professional standards of preparation and service in dealing with them. No institution can do professionally competent work over a long period of time without a paid staff. To rely too much on the regular service of persons who are financially able to work without compensation would be to undermine the whole profession of teaching and museum work, and discourage good people from going into it. We gladly accept the voluntary help of friends of the museum, such as members of the Junior League and Junior Council, in special tasks which they enjoy doing, and such help has been of great value; but we do not rely upon it for basic operations. Such persons may, however, begin as volunteers and later become paid, regular members of the staff. In some kinds of office work and as assistants to experienced, regular teachers, volunteers of high quality (such as those supplied by the Central Volunteer Bureau) have been very helpful. Many are used each summer in the outdoor drawing classes.

Some of our regular staff are paid by some other source, not the museum itself. Among full-time workers, this includes Cleveland public school teachers assigned for service at the museum. At various times



it has included persons paid through some foundation grant: e.g., for psychological research and related clerical work.

Of those paid by the museum itself, by far the larger share work only part time—usually on a Saturday morning or a Wednesday evening during the school year to teach a particular class. Most of these work the rest of their time for outside schools or other institutions. Some are on our available list for emergency calls—for example, if a convention or other large group arrives unexpectedly while the regular teachers are all engaged. At certain peak seasons of the year extra help is regularly needed. This happens each spring during the May Show, when thousands of school children descend upon us at once, and the regular staff is unable to handle the crowds.

Of the twelve persons listed under "Educational Administrative Staff," (page 73) one is retired (Mrs. Dunn), one is paid by the Cleveland schools (Mr. Day), two work only part-time for the museum (Mrs. Ruggles and Mrs. Hornung), and two work part-time for other museum departments (Mr. Ward and Mrs. Munger). Of the present supervisory employees, all but two (Mrs. Brown and Mrs. Ruggles) teach in addition to managing various divisions of the work. The same name appears at several points on the list because of the different types of work each individual is called upon to do.

There are advantages and disadvantages in this mode of organization, but it is necessitated by conditions. The large number of individuals presents a serious problem for the supervisory staff, who must coordinate many widely scattered classes. The supervisors must also spend a large part of their time in training new teachers and secretaries because of the many who go on to better-paid positions each year.

It would certainly be simpler to have fewer part-time employees and more full-time ones; but this is impossible because of the uneven distribution of the work throughout the year. There are weeks in which no school classes can come, and the full-time staff does other things, such as preparing exhibits. The crowds descend only at certain times of the week and season. We do not need a permanent staff large enough to handle them.

Would it not be better to diversify the work less? Perhaps, if this were an ordinary school; but, as we have seen, the demand for educational services is itself extremely varied. Continuous all-day teaching in one place is impossible; each teacher must stop at times to prepare an exhibit, to confer with a school superintendent, to try out a motion picture film, or to supervise a public lecture or children's entertainment.



This necessitates a versatile staff, flexibly organized and ready at all times for a new assignment.

The impossibility of having all staff members (full and part time) meet together for consultation places a heavy burden on the permanent staff. This is increased by the large annual turn-over. To keep the work well organized and maintain high quality, the supervisors must meet frequently with individuals and small groups, especially new teachers and volunteer assistants, to explain, criticize, and discuss details of their work.

There would be a certain advantage in combining the small amounts paid to many part-time workers, and raising the salaries of a few key persons. But this would mean much smaller instructional statistics at the end of the year; fewer students and classes taught, less extensive community service. Moreover, the present system protects the museum financially during uncertain financial times, in that most of our part-time teachers receive their main income elsewhere. Without undue hardship, they can give up a museum class if and when the museum's general financial condition necessitates curtailing expenses. The present system is extremely flexible and adaptable from an administrative and financial standpoint. It gets a lot of work done at relatively small cost to the museum, without overworking or underworking, overpaying or (if possible) underpaying anyone.

#### *Quantity and quality.*

To what extent should the emphasis be laid on large statistics and quantity of teaching, especially on the popular level? To what extent on high quality and a more advanced level of scholarship? This is a question of basic policy for the trustees and director to decide, from the standpoint of how available resources can best be used in the public interest. In Cleveland, the policy thus far has been to do some of both; to preserve a reasonable balance between the popular and the advanced, between elementary and adult education, and to do all as well as possible. In the early days, most of the museum's educational work was for children and for adults without special training in art. About 1930 the decision was made to develop the work for adults, on both the popular and college levels.

In the last few years, without neglecting these basic parts of the work, we have tried to do a little more on the level of advanced scholarship, research, and publication. It is hard to get financial support for this, since it appeals to a small public. But its value is wide and lasting, and it does much to enhance the prestige of the museum at home and



abroad. It increases the sum of human knowledge and appreciation. It aids and guides teachers, critics, school officials, and other cultural leaders. A few foundation and private gifts have been received for this work, but more are needed.

Some of the free public lectures each year are given to small audiences on scholarly or technical subjects; others fill every seat in the auditorium with talks and entertainments of popular appeal. The annual statistics of attendance could easily be multiplied by giving only popular talks and entertainments; still more so, by emphasizing mass media such as radio and television, which count their hearers by the hundred thousands. But we should then be neglecting something which is at least as important: the education of cultural leaders in a democracy.

Americans have been charged with evaluating everything, including education, too largely in terms of numbers, size, and quantity. Certainly an art museum is a suitable place to prove that this is not always true. In the presence of enduring masterpieces, carefully wrought with an eye to the highest possible quality, there is a need for study and teaching on an equally high level. A technical lecture or seminar conducted by an outstanding authority, though attended only by a handful of advanced students; may be far more important in the long run than an event which draws large crowds.

It was mentioned above that the educational staff must be somewhat diversified, with different teachers especially fitted for work with children, advanced students, and the general adult public. But the permanent staff is not, and does not have to be, diversified as much as the work itself. It consists essentially in a small nucleus of full-time personnel, capable of handling much of the work themselves and of inviting qualified specialists to help on special occasions in providing a varied and flexible program.

This program contains a central core of basic educational services which are more or less the same from year to year, since they aim to present the same great works of art to successive generations of children and to the ever-changing adult population. In addition, there are courses and events which differ each year. Through these, the museum's numerous clientele of members and friends can find something new to hold their interest in auditoriums and classrooms, as they do in the galleries. The fundamentals of art and education are not neglected, but the community is kept in touch, so far as it desires to be, with new developments in art and the understanding of its values.



## AN OUTLINE OF THE EDUCATIONAL PROGRAM

By JANE GRIMES

### I. WORK WITH SCHOOLS

#### 1. *General nature of the work.*

The Cleveland Museum of Art has aided and supplemented school instruction in the arts throughout its existence. Situated in the cultural center of Cleveland near the university and symphony hall, the art museum serves the *Cleveland school system* by means of a unique and effective arrangement. The Cleveland Board of Education assigns three of its teachers (one with the rank of assistant supervisor) to full-time work with the museum, and pays their salaries. These teachers are treated by the museum as members of its educational staff. They work under the joint supervision of the museum's Curator of Education and the Directing Supervisor of Art in the schools. The museum provides without charge to these teachers and classes one or more classrooms, offices, furniture, light, heat, supplies, and clerical assistance, as well as free use of circulating exhibits and slides. One of the three teachers is usually assigned to senior high schools in the city, one to the junior high schools, and one to elementary schools. They spend about half their time guiding and instructing school classes in the museum; the other half in the schools. There they lecture with lantern slides and other portable materials from the museum. They also confer with school teachers on how best to fit museum visits into the program of the year, with advance preparation and subsequent discussion.

A somewhat different arrangement exists with the *suburban schools*. The Cleveland Heights Board of Education makes an annual grant to the museum for a definite schedule of classes, courses, and assembly talks, which is worked out in detail at the beginning of each semester. The Shaker Heights Board also makes an annual grant, but for a less definite schedule, allowing the individual art supervisors and teachers in the Shaker Heights schools to plan courses and visits to fit their curricula. The museum instructors employed to serve these school systems form a permanent section of the educational department (usually called the suburban school staff), who are paid by the museum. Money from the school systems helps to pay for operating costs and materials. Also, Shaker Heights art teachers, some of whom were formerly museum teachers, often take classes through the museum.

The suburban school staff of the museum are on duty every day of the week to guide scheduled (and some unscheduled) groups from schools and other organizations in the suburbs, and often from outlying



towns and cities. *Private and parochial* schools and groups in Greater Cleveland are also served by this staff.

2. *A sketch of its history.*

The educational work of the Cleveland Museum of Art began with the opening of the present building in June, 1916. In fact, it began well before that, when the first director of the museum, Frederic Allen Whiting, brought Mrs. Emily Gibson from Indianapolis to be the first director of educational work in January, 1916. She was assisted by her daughter, who, as Mrs. Katharine Gibson Wicks, became one of the supervisors of the work, in charge of Saturday morning visual arts classes and of museum instruction for suburban and private schools. Mrs. Gibson made the first contacts with schools and libraries, and acquired and circulated small exhibits in them, before and for some time after the museum opening. She helped to arouse community interest in the new institution by making talks in schools about its plans and hopes, and by promising them that there would be a full-time, permanent teacher in the museum. The first teacher was Miss Florence Hall Mars, who was succeeded by Miss Ann V. Horton in 1919. Miss Horton served as assistant supervisor of the Cleveland school-museum teachers until her retirement in 1950, and the appointment of Ronald Day to this position.

Soon after the opening of the museum Mrs. Emily Gibson died, and Miss Gertrude Underhill directed the children's classes for a time. In addition, she worked with clubs of adults, and talked to gatherings of museum members. Mrs. Ruth Field Ruggles took over management of the circulating exhibits, and supervised their extensive development, as a branch of the educational work, until the appointment of Miss Doris Dunlavy as head of the Division of Circulating Exhibits.

Miss Underhill left the educational department in 1919 to become Associate Curator of Textiles, and was succeeded by Mrs. Louise M. Dunn, who had had several years of experience in Cleveland library and settlement work. As Associate Curator for Administration in the department of education, Mrs. Dunn managed the complex operating details of the work. Mrs. Dunn traveled to New York and other American art centers, as well as to European museums, to survey the work being done for children, particularly in Munich and Vienna during the twenties, and it was along similar lines that the Cleveland museum's work was laid. Mrs. Dunn was especially active in promoting children's marionette and shadow plays, and wrote several books on this and related subjects. She was particularly interested in the individual child



and sympathetic to his problems. Thanks to her, the educational work never lost its personal touch, and many children were encouraged to persevere in art.

In 1921, Mr. Rossiter Howard became Curator of Education. He managed the financial details of the department, arranged courses, and gave lectures. Under his supervision, a research was conducted into the effects of various methods of museum instruction. A report of this was written by Marguerite Bloomberg, and published in 1929 by the American Association of Museums at Washington, D. C., under the title, "An Experiment in Museum Instruction." During these years, Cleveland's educational institutions were mapping out plans for co-operation, and holding many conferences and surveys to get it started.

On Mr. Whiting's resignation in 1930, William Mathewson Milliken was made Director of the museum. He had been a member of the staff since 1919, as Curator of Decorative Arts and later of Paintings as well. Dr. Milliken's policies and those of the board of trustees have encouraged and further developed the educational work. One of his achievements in these years has been to use space which was formerly unused, in the attics and basement of the rather inflexible building. Some of this space has been allotted to the educational department for classrooms, studios, and offices.

Mr. Rossiter Howard resigned in 1930, and Dr. Milliken invited Dr. Thomas Munro to come as head of the educational department, with the title of Curator of Education. He began work in September, 1931.

In 1944 Mrs. Dunn retired and her work was taken over by Mrs. Margaret F. Brown as Associate Curator for Administration. She has managed the department budget, and with the Curator has arranged the adult lecture and film programs. In 1946 Mrs. Wicks retired as supervisor of suburban school and Saturday morning classes for children, and was succeeded by Mrs. Dorothy VanLoozen.

### 3. *School Classes in the Museum.*

The suburban staff and the Cleveland public school-museum instructors handle a great many groups coming for a variety of subjects on weekdays during the school year. Many appointments for tours or talks are *scheduled* a term in advance. Teachers are requested not to bring classes without advance notice, as a general rule, because of limited space and time; but many unscheduled classes are guided through the galleries whenever a museum teacher can be found to take them between scheduled tours. The Cleveland public school staff usually send cards to the teachers in the schools, with places to fill in



date, subject, and time of their museum visit. They do most of their own scheduling, for over a thousand talks per year at schools and in the museum, and hold conferences with teachers in the schools regarding programs and lectures. The suburban staff makes out schedules at the beginning of each semester for the Cleveland Heights and Shaker Heights schools, giving each elementary school a number of dates for museum visits, proportioned according to the relative sizes of the schools and arranged to distribute the days of the week evenly among the schools. The individual classes in each school then choose among the days assigned them, arrange for the school bus, and select a subject. They notify the museum of the choice of subject, age of the class, and other details, on a special questionnaire prepared for the schools by their school board, with museum assistance. On the questionnaire the school teacher may indicate a wish for a set of slides or of library plates to supplement the museum visit, which can be taken back to the school for a limited period of study. This material is often chosen by the museum teacher and reserved for the day the class is to come to the museum.

All these schedules and all requests for tours are recorded in one large date book which rests in the educational office. Copies of each day's schedule are sent to all interested departments of the museum, such as the superintendent's, where needs for equipment like extra chairs and tables and lantern machines are filled. Every teacher's location is recorded in the large date book, as well as on the bulletin board, so that, like pilots, teachers are always on call.

A careful system of *receiving and routing classes* has been worked out through the years, to avoid delays, conflict, and crowding in the galleries, and to distribute the museum opportunities as widely as possible among the thousands who request them. Even the apparently simple task of removing, checking, and putting on overcoats and rubbers becomes a serious one in bad weather. In the interest of speed and carefulness, the method of performing it has been carefully worked out. The museum has hundreds of metal boxes on shelves, one for each child's apparel, each numbered to correspond with a brass check on a string.

The museum instructors cooperate not only with *art* teachers and supervisors, but with teachers of many *other subjects*. Cleveland and Cleveland Heights have very definite, carefully graded, elementary curricula for the arts and crafts and also for the social studies, which include the fields of history, geography, and civics. Museum teachers



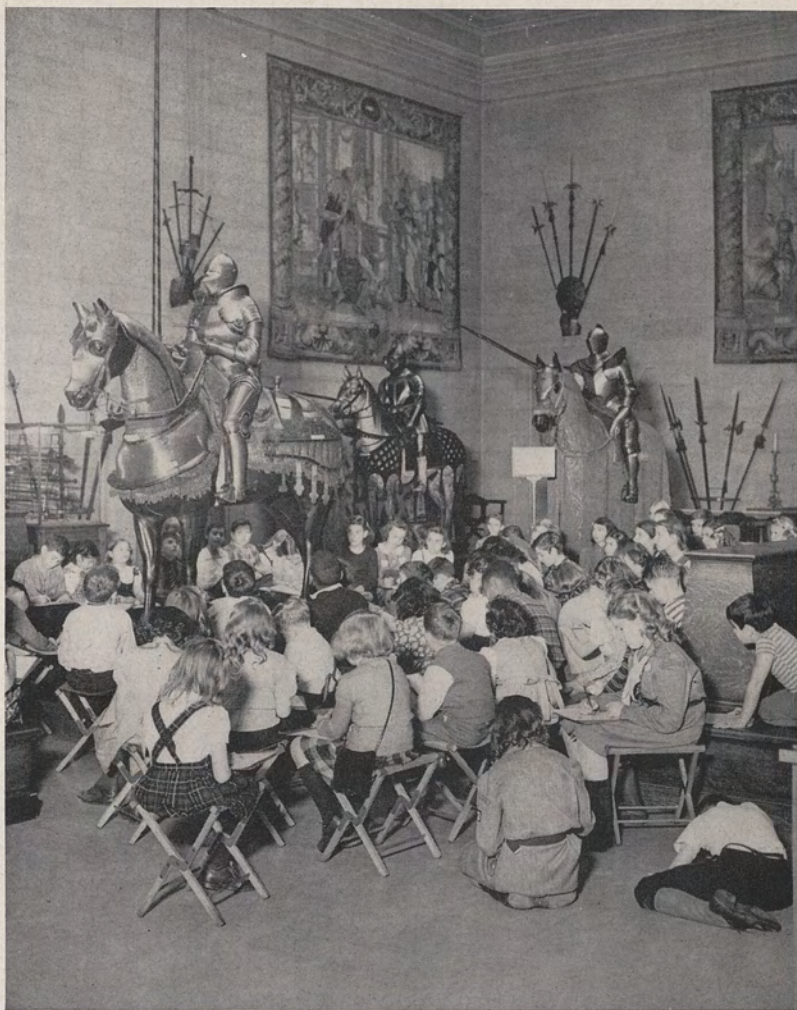


FIG. 4. THE ARMOR COURT IS A POPULAR PLACE.





FIG. 5. IN A CORNER OF THE GALLERY.



use these syllabi in filling requests for such subjects as American Indian arts and crafts, Chinese art, Greek and Roman life, medieval life, peasant design, ceramics, wood-carving, landscape composition, and portraits. Shaker Heights schools also have an art curriculum which includes a specific group of museum paintings to be studied in each grade. The emphasis in museum instruction is at all times upon the gallery material, rather than upon objects from the circulating exhibits, or slides, or library plates. Occasionally secondary material is used, in a classroom set aside for school visits, as a starting-place or as background for a gallery exhibit which is being studied. Circulating exhibit material set out on a table is unencumbered by a glass case, closer and more informal than gallery exhibits. But since it may be borrowed by the schools for their own exhibit cases upon request, very little museum time is spent in studying it, and school visits emphasize gallery objects.

Cleveland public schools divide their *elementary class visits* to the museum into two types. The first is a gallery tour, supplemented by lantern slides, special exhibits set up in the museum classroom, and photographs, charts, and illustrations from the museum library. The second type, which deals with subjects not as well illustrated by gallery tours, may be taught primarily in the museum classroom, using slides, exhibits, and library material; or it may be taught at the school with limited exhibit material. Occasionally classes may take stools, drawing-boards, crayons, and paper into the gallery with them, to record significant designs or to sketch objects they wish to discuss later on in school. Such sketching serves to fix things in their memories, to awaken appreciation of the ancient artist's work, and becomes a basis for development of the children's own designs. Sometimes they go to a classroom and sketch from memory or freely adapt designs they have seen in the gallery, which they may intend to use for a specific craft project at school. The only drawback to this practice is the extra amount of time it involves, which must often be taken away from direct study of a culture.

Certain galleries raise problems in the present building, because the museum's collection has outgrown its walls. Egyptian art is confined to a single small gallery which can accommodate only one class at a time. It is easier for several classes at once to study medieval life. The Armor Court alone is very large, and three or four galleries on the same floor are partly filled with medieval art; still another, the Treasure Room, is on a floor below. Mexican and Peruvian pre-Columbian art, on the other hand, occupies part of a foyer and a narrow corridor,



which it shares with unrelated art from China, the United States, and Africa. These are not easy of access for an average size class. It is hard for students to see, and the traffic of other classes and gallery-goers makes quiet discussion and concentration difficult. Nevertheless classes do come for these subjects, and somehow they manage to see, understand, and appreciate. Meanwhile the staff look forward to the day when a larger building will make all parts of the collection equally accessible.

Galleries like the Egyptian, where there is little change from year to year as to the nature and arrangement of objects, are in some ways easier to fit into school work than those where the installation is often changed. The general public likes to see new exhibits, and the curators like to provide them, especially when there are too many objects in a certain collection to show at once. The May Show of contemporary local art, and other temporary exhibitions, attract many visitors (including school classes) because of their newness and the shortness of their stay. But unless a teacher can be sure that a certain object will be on view at a certain date well in advance, she cannot plan her museum visit so that the class will study it as an integral part of the curriculum. Disappointments occur when a class is brought, only to find that the object (or a whole gallery-full of objects) has just been removed. To avoid these, a system has been worked out whereby the curator in charge of an object or gallery notifies the educational department as far in advance as possible of impending changes.

Many groups come to the museum for a *general tour*, which involves brief, simple information about the most popular galleries (Armor, Egypt, the Garden Court with Greek and Roman art), and a chance for the students to look around a little in each gallery and ask questions. This is standard procedure in all lessons, since we do not feel that a student should stand transfixed during an instructor's entire lesson, without an opportunity to participate and later to follow his own interests from case to case. At times the galleries are crowded with dozens of simultaneous general tours—or many May Show tours during our annual show for Cleveland artists—and such a busy schedule must be worked out in detail each day by the instructors, so that each has a definite itinerary; so that each has a chance to visit the principal galleries, and that none gets involved in time-wasting traffic tangles.

*Secondary schools* come to the museum less often than elementary schools, since their schedules are more rigid. To allow a high school class time enough to get to and from the museum and still have an



hour's tour, the students must ordinarily be excused from two or three forty-minute school classes in different subjects. Art classes with double periods for art can most frequently get away, if they are near the museum.

When the museum building was originally designed, there was little conception of how far the educational work would develop, and of how much space would be needed for that purpose. The building is rather inflexible, and inadequately provided with classrooms, studios, offices, auditorium stage, and educational equipment. Of the three rooms now used as classrooms, two serve as galleries also. One is the only gallery of American Indian art, one of the most popular elementary subjects. Two of these classrooms also must double as "offices" for at least two teachers apiece. At present there are a few offices tucked in out-of-the-way places under stairs and up in attics, and one fair-sized central office for the department secretaries; but the need for centralization and coordination of personnel is urgent. Time is wasted getting to and from classes and offices, but somehow the staff manage to work together in spite of this. We visualize a new building in which the educational department will be housed in one section or fairly close together—classrooms, offices, and studios.

Most classrooms are *equipped* with lantern slide projectors and screens, or these can be set up at short notice. On Monday of each week a schedule of "set-ups" of equipment is sent to the superintendent's department. Classrooms have large tables on which circulating exhibit material can be arranged, usually on a background of suitable textiles from the same culture, or on large sheets of colored paper. Boxes of various sizes, covered with beige monk's cloth, serve as bases for such exhibits, and textile racks are available for displaying textiles and library plates. The educational department has its own set of large color prints of paintings by famous artists, (paintings not in the museum). These are mounted on masonite board and stored in cupboards in one of the classrooms for use in studios or classrooms. They can be taken to schools for use there by museum teachers. Chairs are set up in classrooms, and students may also carry folding camp stools to the gallery for a long lesson in one place. For the first two grades, rubber mats are provided for seating in the galleries, on the floor, since mats are light and easy to carry and store away. They are used even for a general tour for younger children, who tire easily.

#### 4. *School Classes Outside the Museum.*

Museum instructors reach thousands of children every year through



direct *visits to the schools*, and many more through *radio* broadcasts. The Cleveland public schools conduct specially prepared radio broadcasts in art appreciation over the school's own network. All classrooms for a given age of student can tune in at the same time, and simultaneously show a set of colored slides which have been chosen by the museum instructors and made up in hundreds of identical sets for the schools. The talks are written, produced, and supervised by the museum teachers on the Cleveland public school staff, and are beamed to the elementary classes of the fifth and sixth grades, and to the junior high school classes in the seventh and eighth grades. As many as eleven weekly lessons are given each semester in the elementary grades and eight in the junior high schools, reaching an average of nearly 70,000 students in a year. The junior high school subjects include studies of the lives and works of Leonardo da Vinci, Michelangelo, El Greco, Frans Hals, Van Gogh, and Winslow Homer. In addition to the program, teachers' manuals containing data, stylistic analysis, biographical material, etc., have been prepared to accompany these lessons.

*School visits* of many kinds are made by both the Cleveland public school staff and the suburban staff. Directed lessons with demonstrations, in classrooms or studios; individual classroom lectures with slides; continued lecture courses, and auditorium assemblies with slides, circulating exhibit material and demonstrations, are all given at various times by both these museum educational staffs. The commonest type of talk is probably the individual classroom lecture with slides, which is usually given to several secondary school classes at once, in a room equipped with dark window shades. The schools usually furnish lantern and screen, although in a few cases the museum furnishes one or both of these pieces of equipment. Often the museum instructor gives from two to four identical talks consecutively, to different classes of the same age in the same school, and then leaves the set of slides with the school teacher so that he may repeat the talk for other classes who have not yet heard it. These "self-conducted prepared talks," given by the school teacher with museum help, allow us to reach more schools with a limited staff and transportation. Sometimes the museum instructor can give several different talks to different ages in the same day, at the same school, and thus save time.

Of the talks for *secondary* schools, some are designed to fit into the program of art classes; some into classes on history (where art becomes part of the background or life of the times); into English or French literature (to illustrate specific novels like Dickens's *Tale of Two Cities*



or the novels of Zola); Latin (Greek and Roman art and life); home economics (costume, table settings, interiors, textile design); theater arts; and even mathematics for geometric forms in art. (See Fig. 1.) The instructor has much freedom for original selection and composition of his talks, and a wide variety of slides from which to choose. The museum's slide department is cooperative, and instructors take care to send up their slide reservations as soon as a semester's schedule is completed for each secondary school. Schedules for some schools are made out at the beginning of the semester, particularly in the Heights, and often by means of a special conference between several museum instructors and heads of departments at the school. More requests continue to come in during the year. Secondary schools must use this service more than the actual museum visit, since, as we have already pointed out, their schedules do not permit many trips away from school.

These classroom talks are also given in elementary schools, especially by the Cleveland public school staff, on all the subjects which may be given in the museum to correlate with the school curriculum. Such visits often reach several hundred pupils in a single day. The Cleveland public school teacher takes exhibits from the circulating division's collection as well as several boxes of slides to cover three or four subjects. Frequently classes double up in a classroom or in the school auditorium in order to receive the lessons. By spending an entire day in one building or visiting two neighboring schools, the museum instructor reaches a maximum number of pupils in one trip, which may extend to schools fourteen miles from the museum. The lessons vary from thirty minutes to an hour, and the classes cheerfully miss recess or delay starting for lunch in order to get a closer view of the exhibit material. Trips like these, to outlying schools, save the classes the long bus journey from school to museum; for so much time spent in traveling means less actual time inside the museum building.

A number of continued lecture *courses* are given in the high schools, where a single subject is studied from many different angles in the art classes, and the students work out design problems based upon slides and library plates brought by the museum instructor, who oversees the lessons. Courses are also given to the history and drama classes.

Cleveland Heights elementary schools have regular *auditorium assemblies* at the rate of one a semester for each school (or more if the school is large). The first three grades hear the talk the first semester, and the upper three grades hear an advanced version of it the second semester. The topic of the year is naturally an art subject, such as puppets and



marionettes, ceramics, woodcarving, or picture composition. The museum instructor usually brings circulating *exhibit material* for display on a table in the auditorium, and discusses it with the students before showing slides, often giving a short demonstration by drawing. Afterward the children are invited up to the table in a line to see the objects closely, for lighting and floor slant are poor in the older school auditoriums. In connection with assemblies, a kind of print service has been started in a number of these schools, where they have been able to buy button-back frames. Color prints of famous paintings, from the museum library, are placed in these frames either by the museum instructor when he visits the school, or by a member of the circulating exhibits department, and are rotated so that in a given year each school has every print in a selected list for a period of a month. Several schools now plan to have a frame for each classroom, and to build up a set of prints of their own, based on experience with the museum collection and advice from the museum instructors. Museum instructors also write capsule explanations to be included in the labels with these prints.

Recently, in answer to many requests, the Cleveland public school staff has been giving talks to explain the *services of the museum* in relation to the schools, for new teachers unacquainted with the unique services available to them. Other teachers have heard the talks, who did not realize how many ways there were to use the museum library or to bring the museum to the schools.

The suburban school staff provides some educational services to schools in many small, *outlying suburbs*. Museum instructors talk to assemblies of all grades (two grades at a time) in each elementary school they visit, showing slides of favorite museum galleries like Armor Court and Egypt, of children's drawings, and of classes at work in the galleries. Sample talks are also given to secondary school classes, along with conferences with school and school board officials and tours of the school system. These have brought a constantly increasing stream of classes to the museum, and requests for many more visits by the museum teachers to the schools.

The experiment has been tried of establishing *centers for art emphasis* in suburban elementary schools where there were no art supervisors. The museum teacher began a unit of study with illustrated talks, and with materials from the circulating exhibits, which were then left in the school. The classroom teacher, after preparation and assistance from the museum instructor, then carried on for several weeks a program of painting and modeling, based upon the material. The museum in-



structor returned for a summing up lecture and discussion. This work was developed and applied later on to the secondary school courses in the suburbs and to talks and instruction accompanying circulating exhibits. It was found that, in general, slide material selected and sent by the museum to the schools for classroom use was not stimulating enough, without the constant presence of museum instructors.

In 1939 the General Education Board made a grant to the educational department for an experiment on the *use of museum materials in secondary schools*. It was carried on for two years as a joint project between the museum teachers and circulating exhibit division on one hand, and selected high schools on the other. It involved the use of lantern slides and prints as well as objects and textiles, to see how well they could be incorporated into many subjects of the high school curriculum. A surprising range of school departments made use of the visual materials thus provided, to illustrate and vitalize their teaching. The report on this project is mentioned in the section on publications (page 84).

## II. VOLUNTARY CLASSES AND ACTIVITIES FOR CHILDREN

Under the guidance of Mrs. Dunn, the Cleveland Museum was one of the first to allow children to *draw in the main galleries, and to visit them freely* by themselves. In spite of skepticism and fear of damage, Mr. Whiting, then Director, supported her desire to give the children this opportunity. Their confidence has been amply justified, and their example followed widely elsewhere.

Meanwhile, *musical* activities in the building had also been developing. Mr. Whiting's ideal had been to make the museum a headquarters for all the arts. He had secured a memorial gift for a pipe organ in the garden court, and the museum became internationally known as the first art museum to include musical activities on a large scale in its program. He had brought Thomas Whitney Surette from Boston to give monthly classes in music appreciation for members and their children. It was not long before Douglas Moore came as a regular member of the museum staff, and placed the music teaching on a permanent basis. He was succeeded by Arthur W. Quimby as Curator of Music, who was in turn succeeded by Walter Blodgett. In Mr. Surette's classes, older children had music during half of Saturday morning, and young children during the other half; so that each had half the morning free.

To fit *visual art* into the free time, Mrs. Dunn provided the children with drawing materials and a place to draw. The place was the so-called



Children's Museum, a large room on the ground floor which had been filled with exhibits, some of art and some of natural history.\* Low tables and chairs were installed, and Mrs. Dunn's desk was always supplied with crayons and paper. Soon the classes for children grew until the neighboring Textile Room as well as the Children's Museum was filled each Saturday and Sunday. (These rooms have now become two of the combination classroom-gallery-office rooms mentioned above.) From these classes grew the highly organized Saturday classes for members' children which exist today. *Free classes* for non-members' children—that is, for the general public—were also established and developed. Miss Ann V. Horton undertook a special after-school class for talented children, soon after the opening of the museum. It developed into the present Saturday classes for talented children.

During the twenties, Mrs. Dunn established and directed a chain of children's *art clubs in branch libraries* throughout the city, where children of all economic levels were able to draw, look at pictures, and read about art. The depression at the close of that decade forced their abandonment, after several years of productive activity in stimulating art interest among children and in training young volunteers as art teachers.

Saturday classes are called *voluntary*, because they come on the student's free day, when there is no school, and because he is free to come to the museum or not, as he wishes. Visits on school days are scheduled for children as part of their required school work, and the great majority show by their actions that they welcome a chance to visit the museum. But on Saturdays they may come or withdraw according to their own interest. Thus most of our Saturday students are children with a definite interest in art, and usually with above-average ability. This is not as true of the younger ages—from six to eight years—when parental pressure may be the deciding factor. But a modern child would not come often against his will; he usually enjoys himself so much that he wants to come back each week.

Cleveland is an extremely cosmopolitan city, and the museum classes express this fact in every way, especially in the free classes for non-members' children. Many of these come from underprivileged levels of the population. Some of them consider museum experience so valuable that they walk for miles in winter weather, to attend the open classes. On occasions in recent years, when the city was completely paralyzed by bad snow storms, students somehow got to the art museum for

\*The latter have now been removed, some to the Museum of Natural History, which had not then been established.



lessons. The museum has done its best to encourage these students and aid them with whatever small financial help it can secure. At one time, a survey of museum classes revealed over twenty nationalities—almost as many as there are in this polyglot city.

The museum has had for many years an *“open” or free class* which works almost entirely in the museum galleries, every Saturday morning of the year except during the Christmas holidays.

This little story is told of its founding. After Mrs. Dunn had announced the winners of a competition for membership in the “talented” class, a small boy asked, “Isn’t there any class for losers?” Thereupon, Mrs. Dunn decided that there should be one from that time on. Since no tests of talent are completely reliable, many “losers” in the entrance tests are found to have real talent, or to develop it in the course of open-class instruction. On the museum teacher’s recommendation, they may then be transferred to the “talented” group for special opportunities.

The open or free class is attended by large groups of children, particularly in the winter months, when it consists of eight to ten separate classes, each meeting in a separate gallery. Usually there is a class for each age, beginning with six years old, and continuing to the twelve and thirteen-year-olds, which are often combined, and the fourteen and over, which includes students through high school age. (This means seventeen years, after which time they are eligible for adult classes.) In summer, classes are smaller, and sometimes two adjacent age levels are combined under one teacher. Teachers consist partly of the museum’s regular instructors, and partly of recruits among school art teachers.

Free gallery classes have a constant opportunity to study the museum primary collections, and therefore acquire considerable historical background, understanding, and appreciation, as well as direct stimulus from the presence of masterpieces. These classes stress the observation of works of art and use of ideas from them, but not exact copying. Problems usually suggest some departure from what is seen, such as an alteration in the medium, coloring, or composition of a picture; the combination of elements from several pictures and statues into one picture; the treatment of a certain subject in the style of a different period; the adoption of a different approach to a familiar subject, and many others. Lesson plans are kept on file in the educational department and are used for reference by school teachers. The medium in gallery classes is, of necessity, restricted to crayons, pencils, and manila paper, with occasional use of colored construction paper and sometimes of scissors. Galleries must be kept clean at all times, so



teachers usually carry shopping bags in which drawings and fresh paper are filed, and waste paper is eventually collected. Crayons are carried in plastic-covered baskets. Children are issued camp-stools and masonite drawing boards as they go to class. Classes average about two hours in length for the oldest students, meeting at ten in the morning. Registration takes place every Saturday morning, but once a student is registered, on succeeding Saturdays he need only sign his class list and note the gallery number for the day, since each class has a different gallery every week.

Classes for *members' children* were, before 1941, divided into two types: the members' gallery class, which was ungraded, and the *combined course in art and music*. The combined course was divided into eight age levels, and each class spent half the morning on visual arts, and half on musical arts.\* Each visual arts teacher had two classes, each for half the morning, a younger and an older. Every class thus had two teachers, one for visual and one for musical arts. In 1941, because of teacher shortage, the combined classes were restricted to visual arts, with a separate music appreciation course for adults and older children. For a while half the morning was devoted to "activities," which included games, dance, and simple dramatizations, for about one hour and forty minutes. This was taught by a teacher trained in group work, and was for children six to nine years old. The other half of the morning the children went to visual arts classes. Children older than nine had two hours and twenty minutes of visual arts. This arrangement suited the younger children's attention span and need for exercise very well, but it was necessary to give it up in 1942, because the museum had no room that was suitable and safe for such activity. There were enough good features in the plan, however, as well as in the combined music and art course, to recommend its resumption at a future date, when additions to the present building provide the necessary space.

Since 1942 the classes for members' children have been mainly devoted to *visual* arts. On occasions, however, music is still used as a stimulus to imaginative composition or rhythmic design. The teacher may requisition a record player and use the educational department's collection of modern and classical records. Rare recordings of primitive music and ancient instruments, as well as medieval and oriental music, are also included in this collection.

These classes for members' children are divided into *age levels* much

\*The latter included some dancing as well as singing and music appreciation. They replaced the former separate classes in folk dancing and singing, to give every child a wide range of artistic experiences. The combined course, established 1933, was described in Dr. Munro's article, "A Graded Program in Comparative Arts." (See page 82.)



as the gallery classes are. They assemble in classrooms or studios—the same one each week—and may work in a variety of media. After assembling, a class may move elsewhere for the morning. By rotating the classes carefully, it is possible to allow each a chance at the one modeling studio, the three painting studios, and different museum galleries. The media available at present include crayons, water-color, tempera, ink, pastel, collage, paper sculpture and mobiles, ceramics, and finger-painting. Lessons refer to various schools of modern painting as well as to historical styles; they also include much imaginative composition. The use of classrooms makes it possible for the teacher to requisition a lantern and use slides in the lesson, or to set out material from circulating exhibits, or library plates for reference.

Paid assistants are used in members' classes, and volunteer assistants in the gallery classes. More studio space is fervently desired. Advance registration for these studio classes is filled almost at once, and there is a demand for at least twice as many of these classes as we can hold in our present quarters. Classes have been getting larger and larger and waiting lists longer. The fact that there is only one modeling studio and a very small kiln prevents much work in sculpture or ceramics.

Members' classes run from October until May, with two Saturdays out at Christmas time, and are discontinued during the summer. Besides the annual museum membership of someone in his family, each child pays a small individual studio fee by the semester.

There is a third type, the "*Special*" class for talented children. At present there are two such classes for students thirteen to sixteen years of age: a beginning special class, and an advanced special class. Students are recommended by teachers of the older gallery and members' classes, after a year or more of work. Special classes have their own separate studios, one of them a new classroom beyond the main museum walls, and they use all media including oils. Classes are free, and meet throughout the year. During the summer the two classes are temporarily combined into one. From the special classes students often go on to the Art Institute, carrying with them portfolios of museum classwork as samples of their ability and as part of their entrance examination in the Institute.

Between 1935 and 1940, a program of *psychological research on children's art ability* was conducted by the department of education, through a grant from the General Education Board of New York. A special staff including two psychologists and several assistants was assembled. Tests were given to several thousand children in the



museum Saturday classes and (for comparison) in the schools. One was the "Seven Drawing Test," a type of performance test involving drawings by the child on different subjects and under different but standardized conditions; some involving visual memory, some imagination, and so on. It was devised in 1933 by Dr. Munro and Mrs. Dunn for use in selecting children for the talented classes. Relations were studied between performance in this test and supplementary data about the child's age, intelligence rating, socio-economic background, etc. Much was learned about the interests and abilities in art of children on various age levels, and about the differences between normal, advanced, and retarded levels of achievement. The results were published in several articles listed in the section on publications in this booklet.

It was decided that no standardized test could be relied upon to measure artistic talent exactly, although the museum's tests gave the child a good opportunity to reveal his talent, if any. In art so much depends upon interest and will to succeed, that no brief test can be as revealing as continuous work over a long period. Admission to the talented classes has been based, in the last few years, primarily on work done in the museum's other Saturday classes, for members and non-members, as judged by teachers of these classes. Though evaluation remains partly subjective and informal, it has been made more intelligent and systematic through careful discussion of the standards used and the basis for them.

Since the aim of the museum is to adapt its teaching program as far as possible to the mentality and development of children, it was greatly aided by scientific judgment on the relative success of various methods of education. Each Saturday noon, at the close of the morning's teaching, the instructors, assistants, and psychological staff gathered for an hour of discussion. Methods of teaching and choice of materials for each age-level were evaluated in the light of individual experience, and the syllabus was revised for the ensuing year. After the termination of the grant and the work of the psychological staff, the regular educational staff carried on these discussions and revisions of the syllabus, as a means of keeping it an up-to-date manual for the use of new teachers, and as a starting-point for further developments. Each teacher reported on his year of teaching, and results were incorporated in the syllabus.

In all the Saturday classes, an attempt is made to *grade the work into progressive steps*, in accordance with the age-level of the students. It was found during the period of psychological research that the average child tended to draw in a certain manner on each age-level and be



attracted to certain types of art. The differences in age levels are much more detailed and complex than this suggests, but they require different approaches and material in teaching. Museum classes have attempted to build upon this program in such a manner that children will be encouraged to progress at a normal rate of development, and to express themselves artistically in the way that is most characteristic of their own age. They are taught skills they can use at once and be proud of, rather than being constrained to imitate adult conceptions and techniques, or strive painfully for slick perfection. There are, of course, a small percentage of individual deviations—precocious and retarded children—from an artistic standpoint. These differences are not ignored, but it has proved best to include such atypical children with their own age-groups, and to make allowance for them there, rather than to attempt exact gradation on a basis of the stage of artistic development. Not enough is yet known about the latter at present to use it as a criterion for grading classes, and in the main, it is better for a child's social personality and general development to keep him with his own age-group.

If the museum were attempting to teach definite techniques as most art academies do, or a definite body of information, as schools and colleges do, then it might be possible to ignore age-levels, and to grade students from beginners to advanced groups on a basis of their progress in learning the required facts and skills. But here the principal aim is to *aid the natural growth of personality*, by fostering the aesthetic and artistic phases of that growth. Skill or information for its own sake is not at a premium. Most of the children will not go on to become professional artists or scholars in art history. New students are constantly entering, including older children who would not like to be put in an infants' class. What they desire and need is a pleasant, recreational activity among congenial companions of about their own age, with an environment and set of materials which will aid them to develop their mental and manual powers along lines for which the museum offers a special opportunity. Many school art teachers like to teach in the museum Saturday classes because of the freedom there for trying out new methods, suited to the individual student.

Even for prospective artists, it is valuable to acquire a broad foundation of art appreciation before going on to specialize. It is well for them, along with other children, to experiment with many different materials and techniques before choosing one for intensive study. In such a way, they can discover where their real interests and abilities lie.



On the whole, the museum classes stress *art appreciation* rather than production or expression, although these too are fostered as much as possible. We do not hold that appreciation is more important, but simply that the museum is especially suited to develop it. Children are aided to understand as clearly as possible the form and meaning of the works of art they see; to develop critical standards, to learn some beginnings of technique; and to incorporate in their own work something of what they have learned from older artists.

The work of a given class in visual arts during the year is not limited to studying a single period in art history. Children tire of spending a whole year on American Indian art, on Japan, or on the Middle Ages. Moreover, the natural progression of their interests and abilities does not follow such a course, from nation to nation, or even from earlier to later styles in art history. In some ways (such as symbolism) primitive art is harder for children to understand and enjoy than that of their own time and place; in other ways (such as rhythm and design) it is often easier. Certain types of art can be profitably studied by all ages of children. Certain examples of the art of all peoples and periods are easily grasped by young children, and others only by adults. Years of experience, and of weekly conferences, have helped the Saturday teaching staff to select out of the wealth of museum material the kinds of object and the ways of presenting them which seem most appropriate to each age-level. The choice is being constantly revised.

On Saturday afternoon, from October to May, the museum auditorium offers a great variety of *free entertainments for children*. Programs include plays by school groups, marionettes and puppet shows, shadow plays, dance programs, concerts by students from the Cleveland Institute of Music and the Cleveland Music School Settlement, demonstrations of drawing, and selected films for children.

On the first Saturday in May, which is the day of the last entertainment for the summer, there is *Open House* for parents to visit members' classes and see classroom exhibits in the morning. Then there is usually an afternoon program called the May Entertainment. The best artist in each class is chosen to draw on the stage a chalk enlargement of a crayon drawing he has already practiced on in class. During the program, other members of the classes entertain the audience with ballet and tap dances, instrumental music, and other theatrical accomplishments. They are chosen by try-out on preceding Saturdays from those who have been studying at home some art other than drawing.

Since Saturday morning classes end about an hour and a half before



the entertainment starts, those children who wish to stay through the *lunch hour* bring their own lunches and check them when they check their wraps in the morning. The lunches are then taken to studios to await the children, who gather after class in the garden court. Paid teachers take charge of the children during lunch hour, taking them to the studios for lunch, selling them milk from the museum lunchroom if they wish it, and after lunch taking them to the classrooms, where games and books—and more drawing materials—are supplied for the three-quarter hour that is usually left between lunch and entertainment time. In fair weather the children are taken out into the park to play, since physical activity is much restrained inside museum walls. For several years one of the suburban school systems has been sending a bus-load or two of children every Saturday, who sign up in the schools at the beginning of the school year, pay a deposit to insure their continuance at class, and then receive free transportation to and from the museum across a considerable distance. These children bring lunches and attend gallery or members' classes, stay for lunch and also for the entertainment. More suburbs have already indicated a strong interest in this kind of project and plan to come.

Throughout the year the large room called the *Junior Museum* is open to all children as a place to draw and read, except when classes are held there. Drawing materials are available free of charge, as well as art books and games. A teacher is in attendance to answer questions and distribute supplies. A number of children come in alone or with parents after school hours and on holidays and Sundays. At times there are Sunday story hours. The teacher on duty usually gives some instruction and tries to make the hours pleasant and profitable to children left there while their parents are touring the galleries.

At the end of April, there is a pause in the Saturday activities for children, with the exception of the gallery classes and the combined special class for the summer. Then in the middle of June a new series of classes opens. For six weeks, *summer outdoor classes* are held four mornings a week, with children from six through ten years of age coming on Tuesdays and Thursdays, and children from eleven through high school age on Wednesdays and Fridays. They pay a fee for materials, but need not have a member of the museum in their family. Classes meet in the auditorium every day (registration is in advance, in early June), each class in a given section of seats; they are met there by their teacher and collect their equipment. They carry it out into the Fine Arts Garden around the museum, going to a different location



each day, which is chosen ahead of time by the teacher and posted on a large board in the auditorium for the benefit of late-comers. These outdoor classes meet for two hours and a quarter, allowing extra time for going and coming in the park, and work directly from nature and from the landscape design and sculpture in the garden. Occasionally they visit the gardens and buildings of the nearby Western Reserve Historical Society. On rainy days they work inside in galleries or studios, and almost always include at least one studio lesson sometime during the six weeks, particularly if clay or tempera is to be used. Media which may be carried outdoors easily are crayons, pencils, water-colors, and pastels, which are loaded into a large picnic basket. For watercolor, a pail of water is carried by a sturdy member of the class, and all students carry their own camp-stools and drawing-boards. Materials are all furnished, and classes are graded according to age. Younger classes have one or two volunteer assistants.

The stimulus of a real outdoor scene, combined with occasional study of paintings by the masters, and the pleasant outdoor atmosphere, all make these summer classes among the most enjoyable the museum offers. Emphasis is somewhat on landscape composition, but lessons include design in nature, imaginative transposition of seasons and colors and shapes, free composition, and stylization. Realism is not necessarily the principal approach, except in those age levels whose stage of development demands it, and even then it is always relieved by imaginative composition.

### III. COURSES AND LECTURES FOR ADULTS

Soon after becoming Director, Dr. Milliken decided that the educational work with adults should be developed further. Like that in most museums, it had been too largely for children. This decision led in 1931 to the start of more systematic work with Western Reserve University and other institutions and groups on the adult level, to more study courses for adult members, to a more diversified program of free public lectures and other events in the museum auditorium. This quickly reached the desired level of size, and the aim since then has been to maintain high quality through a changing series of topics and speakers.

*Lectures* have been held regularly in the museum auditorium on Friday evenings, on Sunday afternoons, and occasionally on Wednesday evenings. The program of events for the year is selected and arranged by the Curator and Associate Curator in the educational department. Lectures are given occasionally by curators and other staff members who are experts in a given field and also by guest speakers.





FIG. 6. IN THE JUNIOR MUSEUM—"WE LIKE TO DRAW."





FIG. 7. SKETCHING FROM CHINESE SHADOW PLAY FIGURES.



Talks are usually illustrated with lantern slides or (more and more often) with films in color. They cover many fields: art history, archeology, aesthetics, painting, sculpture, architecture, textiles, outdoor arts, handcrafts, industrial art, arts of foreign lands and of primitive peoples. An effort is made to meet the interests of various groups in town, such as the photographers and architects, by occasional lectures in their fields. Experts from out of town often stay a day to consult with the staff on objects in the museum collection, or to observe the educational work. On Sundays a local speaker is usually engaged. Through bringing to Cleveland the leading authorities on every branch of art in this and other countries, the museum public lectures set a high standard of art education on the adult level for the whole community.

Other auditorium events include *concerts* by professional musicians, planned by the department of music. Curator's organ recitals are a regular feature of late Sunday afternoons and often of Wednesday night programs. Besides these, a regular Sunday afternoon radio-phonograph program, drawing upon the educational department's collection of recordings, as well as Sunday symphonies on the radio, is offered in one of the classrooms for an interested group of gallery-goers.

*Dancers and marionette companies* bring their programs to the auditorium, sometimes with explanatory talks accompanying the performance. A local ballet group and at one time the museum's own experimental dance group have presented classical and modern dance. Oriental, primitive, and folk dances of many lands and peoples have been presented in past years, usually with native music.

Motion pictures are among the most popular programs. It is an aim of the museum to show films not only for their educational value, but to help foster a more discriminating appreciation of the film as an art medium. To this end experimental and documentary films are included in each year's program. Emphasis is placed on old or unusual films of artistic merit, including foreign ones. The Associate Curator is a member of the Motion Picture Council of Cleveland and is thus able to preview films well in advance of program scheduling. She keeps watch throughout the city's theaters for films of a kind and quality which recommend them for museum showing. In 1943 a cross-indexed file of motion pictures was begun in the department, and a detailed film evaluation project has been proposed. The auditorium sound system was recently improved with additional new equipment. One of the educational staff is supervisor of film programs and equipment; he gives a short explanatory talk before each film program.



Another kind of event, less formal than an auditorium program is the *gallery talk*. It is a type of lecture, but gives a greater opportunity for discussion than an auditorium talk. Every Sunday afternoon, except in two months of the summer, a gallery talk is given by an educational staff member in one of the galleries. The subject is listed in advance, and then announced by a guard walking through the galleries just before the talk. When an important temporary exhibition is being shown, several such talks are scheduled at various times during the week, and there have been weekly series on the principal objects in the permanent collection.

Special *guidance* or "docent service" is also available for individuals or groups, at a small fee and by advance arrangement. When the group is fairly large, as in the case of a convention meeting in the city, the museum supplies such guidance free on request.

Sunday morning *radio programs* broadcast from one of Cleveland's major networks are a regular feature of museum activity, and often use educational staff members as speakers or as part of a discussion or interview. Subjects are informal, dealing with current exhibits of interest to the public, as well as occasional dramatizations of the stories behind the permanent collection. A few television programs have been given, and further work in this field is being discussed.

Lectures for adults are frequently combined into *courses*. Most of them are open only to members of the museum. They begin in October and continue till May, and a smaller group run from June to October. Subjects vary a little in relation to national and world events and their concomitant interests. During the war years, some courses dealt with the arts and cultures of countries engaged in the war, such as the Pacific Islands. People also wanted to know what happened to art objects in wartime. Courses always cover a wide range of subjects dealing with visual arts, aesthetics, cultural history, and music; most of them are conducted from the standpoint of history and appreciation, and are aimed at the layman rather than the specialist. Contemporary art movements take their share of attention: the film, modern painting and sculpture, arts of the home (furniture and decoration) are always popular. Recent trends have been toward a greater variety of subjects and at a little more specialization, which may indicate a public that is becoming more informed and better read. Some courses have been designed for the art collector, to discuss values and market conditions; some for the home planner, to give practical advice for designing on a moderate income level.



By arrangement with Western Reserve University, some courses are given for *credit toward a degree*, in which case the student pays tuition directly to the university. The museum provides free classroom space and equipment. In addition, members of the museum educational staff have taught at Adelbert and Flora Stone Mather Colleges (the undergraduate men's and women's colleges of the university), and others at the Schools of Architecture and Applied Social Sciences. The Curator has been professor of art in the Graduate School since 1931, teaching advanced courses in art history and aesthetics. Other courses on art history have been given by members of the educational staff at the Cleveland Institute of Art and for classes from Case Institute of Technology.

The museum has often cooperated with the history, music, home economics, and other departments of Western Reserve, providing conducted tours and study materials on request. Adelbert, the men's undergraduate college, established in 1944, with Dr. Munro's advice, a full year course on "The Arts in Modern Life." This or its equivalent is required of all undergraduates. One third of the year is devoted to the visual arts, with required work in the art museum galleries; the other two thirds are on music and drama, with visits to Cleveland's concert halls and theaters. A series of Latin American courses at Cleveland College, the downtown college of the University, has been correlated with an exhibition on "Arts of the Americas" at the museum. A committee of professors in history and sociology, as well as art, met with a museum teacher and brought in speakers from other cities. Complementary exhibits were put up at the Public Library and at Cleveland College.

Recently, there has been more demand for *courses and clubs* for adults involving some active *studio work* or other participation. "Dance Experiment" was one of these, in the art of ballet; it was conducted by a staff member (Mrs. Gertrude Hornung), who arranged for ballet instruction at various age levels and for performances in the museum. It was designed to encourage a group of young people working in this art. Programs were given by the group in the auditorium and galleries: one to illustrate the relation of the ballet to the paintings of Degas. During the war another staff member made a special study of the art of camouflage and gave instruction in it. Needlecraft courses and work with textile and interior decorating groups have been continuous. Recently two courses have been run at consecutive hours on the same day as a correlation—one on flower arrangement and the other on



flower painting. Since 1944 there has been a demand for courses in color photography, ceramics, and sketching. An amateur sketch club for adults has been meeting Saturday afternoons for many years in a studio or gallery, or in the garden. It has had large enrollments of every age from eighteen to eighty. Various styles and techniques in painting and drawing are analyzed and tried out in this class, in relation to study of museum objects.

The discovery and release of creative ability in adults is an exciting experience. Many find a valuable relaxation from daily work and a stimulating new outlet for energy in such courses. Other painting courses have been added, most of them for the beginning amateur, and recently a laboratory class for study and experimentation in the trends of modern painting has been taught by one of Cleveland's foremost abstractionists. The aim of these courses is mainly cultural and recreational, but occasionally they start someone on the way to professional training elsewhere. They combine some technical training with analysis and criticism of museum works of art. The adult classes meet once a week; some in the morning, but most at late afternoon or evening hours when members can attend them after work. Many teachers attend these courses after school and during the summer. Teachers of art can learn in them how to use the museum more effectively; how to relate museum visits and circulating exhibits to the curriculum of their own classes.

*Clubs* outside the museum, especially women's clubs, often ask and are given assistance in conducting programs. Mrs. Marguerite Munger is in charge. By advance arrangement, they meet in one of the rooms of the building, and a speaker is provided, as well as material for study purposes, all without charge. The museum also provides speakers for meetings or programs outside the building, at a small fee which varies according to the distance and time required. Several clubs have kept up their contact with the museum for many years.

A printed list of "Illustrated Talks for Clubs and Other Organizations" is revised and widely distributed each year.

#### IV. CIRCULATING EXHIBITS

This division possesses a great variety of material, a *classified list* of which is furnished to schools and interested persons. Not only schools, but also public libraries, hospitals, theater lobbies, college and university meeting rooms, department store windows, public buildings, and similar places have been furnished with temporary exhibits in recent years. Thus, although the service extends mainly to school children,



it also serves many adults and older students. The main *types of exhibit* are objects, paintings, packaged wall exhibits, and posters.

Several *kinds of material* are supplied. Some are *original works of art* belonging to the "second series"; that is, they are classed as less valuable than the "first series" material, which remains in the main galleries or in storage, or is occasionally lent by special arrangement to other museums. Some are *reproductions* such as color prints, plaster casts, and metal models of armor. The lending of first series material does not come within the scope of the educational department, and is managed by the Director and Curators. The second series material, within the division of circulating exhibits, includes many original pieces of ancient and oriental sculpture, painting, pottery, metal work, wood-carving, and textiles. These possess some artistic merit and are instructive as examples of historic styles and techniques. There is also a wide range of modern handcrafts, especially peasant textiles, toys, dolls, and small figures of wood, metal, and ceramics. There is a large selection of handcrafts from Mexico and from various Slavic, Latin, and Scandinavian countries. The museum is the custodian of a group of paintings purchased through the Mary A. Warner Fund, given to the City of Cleveland to encourage its art. They are circulated by the educational department, and some of them remain in public lounging rooms or study rooms and libraries for months or years.

The school teachers and others in outside institutions telephone the museum to *reserve* in advance particular exhibits, especially those related to some seasonal activity or to some subject in the curriculum. All the exhibits are *distributed* free to institutions by educational staff members. They are called for at the appointed time some days or weeks later. The museum requires that the borrowing institution shall provide its own locked glass case. Our representative has a key to this case, calls with the materials, sets up the exhibit, locks the case, and goes away. Case exhibits are given individual preparation and labels; they are not permanent sets.

Recently there has been a demand for exhibit materials of a more *durable* type, which can be handled by students in the classroom. The proper protection of such objects involves many difficulties, but the problem is being studied.

The head of the circulating exhibit division is often called upon for a series of short *talks on exhibits* taken out to the schools. She gathers one class at a time around the exhibit case and discusses it with the students. A lively and sustained interest in continuing exhibits has been



aroused by this practice. Through such talks, by teachers from the museum, the exhibits are correlated with the work of the school.

The demand for museum exhibits is so great throughout the school year that it can never be supplied entirely. An effort is made to distribute the available material as widely as possible, where it will do the most good. Many disappointments are inevitable, however. At present the work is hampered by a small staff, inadequate storage and work-room space and equipment. The Harold T. Clark Educational Extension Fund, recently established, is a substantial move in providing adequate purchase funds.

## V. OTHER ACTIVITIES IN THE CLEVELAND AREA

Partly through the efforts of teachers, the museum has become more and more an active and integral part of the life of the city. Its most general contact, of course, is through *exhibits*, both permanent and changing, which are seen in the galleries by thousands of Clevelanders on Sundays, weekdays, and holidays. Although the educational department is not responsible for arranging the main gallery exhibits, it has a share in some of them, through a member of the teaching staff (William Ward) who serves part time on exhibits. He is also in charge of an alcove near the main entrance, which has been in the domain of the department since 1943. This is called *The Little Gallery*. It is a small, rectangular area in which a single theme or idea can be illustrated intensively, by the use of material from the primary and other collections. Objects from any other gallery can be placed there. Subjects range from "Baroque Style in Art," and ways of representing the human face or figure, trees, or flowers, to a show of primitive masks, dramatically lighted against a dark background. Unusual arrangements and color backgrounds, as well as concentrated lighting, are features of this gallery. Terse, lively, printed labels accompany them for further elaboration of the idea. The aim of such an exhibit is to give the public a more thorough understanding of some type or a trend in art, and a chance to compare different examples of it from widely separated countries or periods which are not ordinarily shown together. The director, curators, and other members of the educational staff contribute ideas and help with selection and arrangement upon invitation of the teacher in charge.

From these exhibits have grown larger exhibits in the *main galleries* on such themes as "The Sea," employing divergent and contrasting material to show how different cultures approach the same subject,



and to reveal the underlying human attitudes that are the same for every culture.

*Flower arrangements* in the galleries, particularly for special exhibits, are another project of the department. They are usually made by Mrs. Marcus, one of the staff who has studied this art in the orient. Such arrangements are often combined with other exhibits of the art of some people or period.

Exhibits in the galleries often present the arts and handcrafts of some racial or *national group* which is represented in cosmopolitan Cleveland—for example, the Swedish, Hungarian, Polish, or Negro. Special talks are then given to gatherings from the group concerned, as well as to the general public. The aim is to build up understanding and pride on the part of each group toward its cultural background; and also respect and tolerance toward those of others. This makes for a genuine cultural melting-pot in which many artistic traditions contribute to American culture and to friendly citizenship.

Besides the Little Gallery, the department also has the long *Educational Corridor* leading to its offices and classrooms, which is constantly in use for educational exhibits. Some are newly acquired wall exhibits from the circulating collection, such as *Life* magazine series on the theater, the Renaissance, etc., photographs of countries studied in the schools, or of a local cultural group like the Amish, and circulating exhibit material especially arranged for class study. Sometimes foreign countries send exhibits of drawings from their own schools. Examples of the regional winners of *National Scholastic Magazine's* annual art contest for school children have been shown here.

Four times a year an exhibit of our own *museum classes' work* is put up. In October a display of drawings and paintings by summer outdoor classes goes up for a month, with labels explaining the aims and sources of the lessons that produced the drawings. Drawings are mounted on boards, tinted to form a warm background for the crayon colors that predominate in the drawings, and each mount is reserved for a single class and age level, so that younger children's work is not compared unfairly with drawings by older children. Occasionally a single mount or board will be devoted to one subject; to the influence of a current exhibition on all the classes, or to work of all ages in one particular medium. In midwinter the work of the special classes is shown, and in March that of the free gallery classes. Then in May, at the time of Open House for the members' classes, an exhibit of their work for the year goes up in the corridor. When exhibit drawings are taken down,



they are carefully stored in boxes made especially for the purpose and are occasionally used again in other exhibits in this or other cities.

*Department stores and restaurants* have offered window space for modern art to announce the May Show of Cleveland artists' work. A "Little May Show" has been given for the past few years at Higbee's department store, in a large lounge and reception hall on the tenth floor. The show consists of representative work by the best child artists in all the gallery, members', and special classes of the museum, for the preceding year. It opens with a party for the top students of all these classes and their families. Student exhibits such as these have aroused the interest of large manufacturing concerns, who have given as many as five scholarships at a time, in the form of funds to be used by selected special class students to defray their expenses at the Art Institute. The Federation of Women's Clubs has also given scholarships to museum students.

The museum reaches far into Cleveland life. Work in *public relations* proceeds by telephone and correspondence, meetings, promotional talks, radio broadcasts, and interviews with editors and heads of organizations. Educational staff members belong to the Council on World Affairs, the Group Work Council of the Welfare Federation, the Junior League, the Intercultural Committee of the Main Library, the Adult Education Council, and the Motion Picture Council. Summer assistants for outdoor classes have been obtained through cooperation with the Central Volunteer Bureau and the Welfare Federation of Cleveland. A "Treasure Quiz" has been featured for a number of years, with the cooperation of the *Cleveland News*, as a means of helping students get better acquainted with museum objects through making up notebooks about them. Prizes for artistic notebooks and for correct answers on the final quiz were provided by the Junior Council.

In 1941 the *Junior Council* of the museum was organized by Mrs. Gertrude Hornung of the educational staff. It is a means of developing interest in the museum among young women of the community, of acquainting them with its collections and activities, and helping them to work with it in pleasant and useful ways. It started with an acquaintanceship course on various branches of museum work. The Junior Council has been a constant and stimulating help in promoting the educational and other activities of the museum.

Relationships with *other museums* in the city have always been close, especially with the nearby Western Reserve Historical Society. Gallery talks and tour subjects are often correlated with the Historical Society's



tours, since the exhibits of the two museums are in some cases complementary. Classes from out of town often visit both during a day's trip, and the Museum of Natural History as well. Requests for talks on colonial life and Eskimos are often referred to the Historical Society, and those on ancient man referred to the Museum of Natural History, where there is more pertinent material to illustrate the subject.

It was largely through the initiative of Miss Horton of the educational staff that the *Cleveland Intermuseum Council* was formed several years ago. It includes representatives not only from the major museums (those of Art, Health, Natural History, and the Western Reserve Historical Society), but also from other organizations such as the Cleveland Chamber of Commerce, the Cleveland Zoo, the Cleveland Public Library, the General Electric Lighting Institute, the Howard Dittrick Museum of Historical Medicine, the Temple Museum of Jewish Religious Art and Music, and others concerned with public exhibitions. They have cooperated on many community projects, including an information circular on Cleveland museums for visitors to the city.

A continuing relationship with citywide influence is that with the *Women's City Club*. It began in 1946. Museum exhibits are put up several times a year on the walls and in cases in the club room. Shows are related to current affairs and interests. A speaker from the museum and an artist as demonstrator often illustrate phases of the current exhibit in the club, as in a recent lecture on flowers in art, accompanied by a demonstration by a prominent Cleveland water-colorist. The exhibit featured flower paintings, and also, from the Garden Center, books with plates of flower pictures.

The *Cleveland Garden Center*, located in the Fine Arts Garden in Wade Park near the museum, is a constant collaborator with the museum in lectures on outdoor arts, given as regular events in the museum auditorium. Summer outdoor classes use the Garden Center's roof garden as a site for occasional classes, and the Center's library for reference on trees, flower forms, etc. The inclusion of studies in outdoor arts has been made possible from the beginning by the interest of successive generations of the Holden family. There have been special gifts to the educational department, such as the L. E. Holden Fund, established in 1923 for the study of outdoor art. With the income from this fund, the museum has been able to invite each year authoritative speakers on landscape architecture and garden art; to give its own courses on these and related subjects; to cooperate with garden clubs;



and to conduct the children's drawing classes each summer in the Fine Arts Garden. The Director of the Garden Center, Arnold M. Davis, consults regularly with the educational staff on the planning of these events; he has arranged many good lectures in the museum auditorium, open free to members and the public, without cost to the educational budget. As an expert in color photography, Mr. Davis has also collaborated with the museum photographer, Mr. Richard Godfrey, in giving courses on it for members of the museum and of the Garden Center.

Dr. Milliken, as Director of the museum, has been for several years chairman of the *Fine Arts Committee of the Cleveland City Planning Commission*. Of this committee Dr. Munro is also a member. Through it, the museum is able to help maintain and raise the artistic level of Cleveland's public building, monuments, landscaping, and community planning.

## VI. ACTIVITIES OF WIDER SCOPE

While by far the greatest share of the museum's educational work is focused upon the Cleveland community, it also exerts a wide national and even international influence.

Since World War II, through the operation of *Unesco*, we have been visited by museum officials from U. N. countries such as Norway, who spend a month or two observing classes and conferring with staff members. *Unesco*, which is the United Nations Educational, Scientific, and Cultural Organization, met in Cleveland in 1949, and held its meeting for the visual arts in the Cleveland museum. For the occasion, a special exhibit expressing the fundamental unity of man in his basic ideas and emotions was arranged in the museum, utilizing material from widely different countries and cultures in its collection. Visitors agreed that the exhibit was a stimulating visual and intellectual experience, clear and dramatic. It was arranged by George Culler, then of the educational staff.

Among visitors from other countries since that meeting have been librarians, museum directors, and staff members of *information centers* established by the U. S. State Department in *foreign countries*. The latter are sometimes sent on a trip through the United States, to see conditions and methods in American institutions.

Dr. Munro has served on several occasions as adviser to *Unesco's* cultural section, on the development of its program for the international development of art studies as a means to world understanding. In 1952, he contributed a chapter on cultural interchange to its handbook on methods of teaching the arts.



Representatives of the State Department visited us in 1951 and 1952, when a section of its movie-making staff arrived to take informal action shots of school classes visiting the museum for art appreciation lessons, and of our own Saturday drawing classes in session. These films were sent to foreign countries as an example of cultural advantages available to the average American child. One aim is to help counteract the common misconception abroad that America is a land without culture, devoted entirely to dollar-chasing materialism.

World friendship has been considerably furthered by a continuous Cleveland project, begun in 1946, called *Roads to World Understanding*. Sponsored jointly by the museum, the Cleveland *Public Library*, and the Cleveland *Press*, it holds monthly programs for young people at the Public Library downtown, featuring a different foreign country or group of countries at each meeting. Occasionally a general international program is held. Drawings, demonstrations of various arts, music, dances, short talks, and movies all combine to illustrate the subject in a clear and colorful way, and help American youth to understand other parts of the world. Arrangements have been made through a "World Friends Club," sponsored by the *Press*, for many of the students to correspond with children in other countries; and exhibits of letters and articles exchanged through these friendships are displayed regularly at the Public Library, along with large posters of the countries featured. The posters are a regular annual project of the two special classes at the museum. They are usually done in pastels, sprayed with a fixative, and mounted. They represent a good deal of research as well as imaginative understanding. The museum also has junior representatives on the committee for the project, and teen-age ushers at the programs.

It was mentioned above that *exhibits of children's drawings* have been exchanged with other countries. France and Japan have both been represented by exhibits of their children's work in the educational corridor, within recent years, and drawings have been sent to England from this museum. In the case of the Japanese exhibit, the Japanese teachers asked that the drawings be given to those of our students who applied for them, and who, in exchange, would send to Japan one of their own drawings. The museum handled this transaction, and also furthered some lively correspondence between these young artists of different lands.

The Cleveland Public School members of the educational staff participate annually in the northeastern Ohio *National Scholastic Art Awards* contest each year. Halle's department store offers a large room



for the exhibit, and the museum teachers work there for a number of weeks, examining and arranging the best drawings, paintings, enamels, ceramics, and other classes of objects from the thousands of entries sent in by the schools of the region. These best examples are the ones which are then sent to the headquarters of the National Scholastic competition in Pittsburgh for the final judging. One of the Cleveland museum teachers regularly attends the annual meeting of Regional Chairmen of the National Scholastic Art Awards. The purpose of these meetings is to discuss national policies regarding this competition.

Occasionally a book on art appreciation which is aimed at a certain school level or grade is sent to one of the museum teachers or supervisors to review, and in one case the book was bought by the elementary school system in Shaker Heights as a text book.

The *Gilpin Fund* involves interracial cooperation. Raised by a group of Negro actors through plays produced at Karamu House, the Playhouse Settlement, the Gilpin Fund was contributed to the museum, in part to buy works of African art, and partly for scholarship aid to gifted Negro students of art. These talented students are chosen by the Gilpins and by the museum educational staff; they have included a number of fine artists who have later gone on to professional success.

Another way in which the museum exerts a national and international influence is through the *American Society for Aesthetics*. This society was organized in 1942 by Dr. Munro and several other educators in philosophy and the arts, as a national scholarly association to encourage scientific and theoretical studies of the arts. Dr. Munro was its first president, and its first national convention was held in this museum in 1944. With the legal advice of Harold T. Clark, it was chartered as a non-profit, educational organization in the State of Ohio, and its headquarters have remained here. The membership has grown to include about seven hundred leading artists, teachers, and writers throughout this country and abroad. A Cleveland branch of the Society, comprising about fifty members, meets four times a year to discuss the arts, and plays a distinctive part in the cultural life of the community. On its membership list are members of the museum Board of Trustees and Advisory Council, the Director, and several of the staff; also many teachers of art, music, literature, theater, and related subjects from Western Reserve, Oberlin, and other schools and colleges of northern Ohio. A new president of the national society is elected every two years, the present one being Professor Carroll Pratt, head of the psychology department at Princeton.



In 1945 the Society assumed the ownership and management of the *Journal of Aesthetics and Art Criticism*, and Dr. Munro has been its editor since that time. Professor Ransom R. Patrick of Western Reserve University acts without compensation as its business manager and as secretary-treasurer of the Society for Aesthetics. In 1952 the *Journal* was still the only periodical in English devoted to critical and theoretical studies of all the arts. Similar periodicals have now been started in France, Spain, and Japan. It has grown steadily in influence, and is now distributed to museums, universities, libraries, and scholars throughout the world. Besides the Cleveland Museum of Art (its first sponsor) there are fifteen other sponsoring institutions, including Harvard, Princeton, and the National Gallery of Art in Washington. Leading writers such as Benedetto Croce and John Dewey have written for its pages. It has published several articles by members of the museum staff including the Director, along with pictures and discussion of objects in the museum collection.

As a result of his writing and editorial work, Dr. Munro was invited by the Sorbonne in Paris as visiting professor of aesthetics in 1949-50; the first American professor to be appointed on the Fulbright plan. Since then he has been member and chairman of the national committee of award for *Fulbright scholarships* in art. At his suggestion, the *Cleveland Scholarship in Art and Aesthetics*, for a foreign student, was established in 1951-52 by the museum in cooperation with Western Reserve University. Miss Andrée Lehot of Paris was its first recipient, and Dr. Lucien Rudrauf the second.

## VII. TRAINING AND PREPARATION OF TEACHERS

Nearly all members of the educational staff, including teachers, secretaries, and administrators, are *college graduates*. Several possess *higher degrees*—those of master of arts or doctor of philosophy. A number of them are graduates of the Cleveland Institute of Art, having taken the joint course in the training of art teachers which was formerly conducted by the Institute in cooperation with Western Reserve University. After securing their bachelor's degrees, they are encouraged to go on taking graduate work, perhaps only one evening course a year, so that they can fit themselves as experts in some field of art history and criticism. They also study educational methods, the psychology of children of various age levels, and techniques of various arts. Several members of the educational staff have taken summer courses during their vacations, either at Western Reserve or some other university.



Between classes and other tasks while on duty, they study individually in the museum library and galleries.

Since 1941, the staff has assembled for regular *staff meetings* every Monday, when the museum is closed to the public. On Saturdays also, after a strenuous morning of teaching, the group in charge of children's classes remains for an hour's discussion of methods and results. Staff members take turns in presenting talks on selected works of art or galleries in the permanent collection, on educational methods, or on special topics on which they have done research. Curators in charge of other museum departments frequently speak on new developments in their fields, and the director and other curators always give the teaching staff an opportunity to see a new special exhibition before the public is admitted. Folding chairs are brought into the gallery, and the director, curator, or visiting expert explains to the educational staff the important points about the exhibit just installed. At other teachers' meetings, members of the museum library staff bring in and show their new books, color prints, and important periodicals, so as to acquaint the teachers with the latest acquisitions of the library. The head of the division of circulating exhibits does the same once a year, so that teachers may know of new additions to that collection which can be borrowed for classroom or school use.

In 1952, additional monthly *business meetings* for the teachers were begun. These are devoted to administrative problems, such as scheduling, classroom space, materials, and equipment. The emphasis in other meetings is on an understanding and appreciation of works of art and of ways of presenting it to students of different ages and types of interest.

## VIII. COOPERATION WITH OTHER DEPARTMENTS OF THE MUSEUM

Although most of the museum's educational work is done by the department of education, a great deal is also carried on wholly or in part by other departments. It would be hard to say where such work leaves off, since the whole museum is motivated by aims which are in a broad sense educational. Curators perform educational services in collecting, exhibiting, and labelling works of art, in recommending books and slides for the museum library, and in keeping the whole museum staff in touch with developments in their fields. Some of them carry on advanced research in these fields, and write articles for the museum *Bulletin* and other periodicals. Curators in other departments, and the director of the museum, give occasional public lectures and talks to the



staff, although lecturing is not regarded as part of their essential duty.

The work of the museum *library* is in the fullest sense educational. Its staff select books and periodicals to make up a reference collection which is free to the public, and is actively used by teachers and older students. They advise teachers, students, and researchers on bibliographies and source material. They maintain a classified collection of photographs and color prints, and of clippings relating to artists. They are in charge of the lending collection of large color prints, and of the *lantern slide* collection, which is found invaluable by hundreds of teachers of art and other subjects. Few nearby schools possess slides in the field of art to any great extent, and even the university relies strongly on the museum's collection. Most of the slides and photographs are made by the museum's own photographer. The lantern slide department also possesses stereopticon equipment, which it lends for illustrated talks outside the building. Museum teachers often take this along when giving an outside talk, although more and more schools are coming to possess their own, and the educational department itself has new supplementary equipment of this type.

All the work of the *music department* can be classed as educational. The public concerts which the curator arranges are listed as part of the regular auditorium series; many of them are in the form of lecture-recitals.

Many activities of the *publicity department* enter the field of education. The public announcement of events scheduled by the educational and other departments is only a small part of its work. Its members write and assist in writing articles for the press on all activities of the museum, especially on new accessions in the museum galleries and on temporary exhibitions, such as the annual "May Show" of Cleveland artists' work. The publicity department manages the radio broadcasts which are given from one to three times a week under the auspices of the museum over four local stations. Its members give some of the talks themselves, and invite speakers for others, from inside and outside the museum walls. Recently, *television* programs featuring drawing demonstrations by student and adult artists and teachers have been added to the radio schedule. The publicity department lends to editors of school papers, without charge, half-tone cuts of art objects in the museum.

The *membership department* aids in financing the educational work through membership dues, and maintains some contact with members and their families during the year. It is thus able to find out some of the cultural interests of this group, and to advise the educational staff



on the success of its offerings and the demand for various types of course.

The *department of buildings*, or superintendent's department, supplies indispensable aid in setting up exhibits, chairs and tables, stereopticons, phonographs, and other equipment, in addition to checking garments and ushering in the auditorium.

The *sales desk* in the Armor Court is of help to students and the general public in supplying books, color prints, art magazines, catalogs, and postcards dealing with objects in this and other museums. Current publications by staff members are available here by mail or direct purchase, including gallery guidebooks, the museum *Bulletin*, and the *Journal of Aesthetics*. An educational card-game entitled *Game of Artists*, devised by Mrs. Munger of the educational staff, is also available here.

## IX. ORGANIZATION AND FINANCING OF THE EDUCATIONAL DEPARTMENT

The museum is privately endowed; it augments its endowment income from membership dues and special gifts. It receives no tax money, except for voluntary annual grants from two suburban school systems. These go to pay part of the cost of special educational services. Small charges are made by the museum for some of the special lectures and courses given by members of the educational staff outside the museum building. The department of education receives part of the museum's annual budget to cover salaries, fees for lectures by guest speakers, compensation for part-time workers, supplies, film rentals, apparatus, and labor costs (for setting up chairs, operating lantern slides and film projector, etc.). Its teaching, research, and publication have been aided by special grants of funds and materials from the Carnegie Corporation, the General Education Board, the Central Outdoor Advertising Co., the Matchette Foundation, and other donors. Some clerical help has in former years been provided through the National Youth Administration, as a means of helping students to earn their tuition at neighboring schools and colleges.

Part of the museum's educational staff is employed and paid by outside institutions, which assign them to service at the museum. Part is employed and paid by the museum itself. These distinctions appear in the next section, on "Classification of Educational Personnel."

The head of the department of education has the title of curator. (The other curators are those of decorative arts, of classical arts, of paintings, of prints, of textiles, of oriental art, and of musical arts.)





FIG. 8. A MATISSE PAINTING AND A PERSIAN DESIGN: A PROBLEM IN THE SPECIAL CLASS.



FIG. 9. ADULT PAINTING CLASS IN THEATER MODEL STUDIO.





FIG. 10. OUTDOOR ART WITH THE SWANS AS MODELS.



The curator of education supervises all the activities of the department, with special attention to adult courses, public lectures, and cooperation with Western Reserve University. He conducts regular weekly staff meetings with the aid of invited speakers, to see that the staff are adequately prepared to explain a great variety of art works to the public. General policies within the department are worked out by the curator in consultation with the director and with the associate curator for administration. The associate curator is in charge of personnel relations and office management within the department; of finances and of details of operation such as purchasing supplies and engaging part-time instructors. She also manages gallery talks, lectures, and children's entertainments, and arranges the program of events for the year, in consultation with the curator.

Working under these heads are several supervisors. In addition to direct teaching, each supervisor oversees one or more divisions of the educational work. Mrs. VanLoozen is the supervisor of Saturday classes for children; she coordinates the work of sixteen or more instructors and their assistants. (Of these instructors, some are full-time, permanent members of the department, and others are teachers in local schools, employed especially for Saturday classes.) There is a supervisor of museum instruction for suburban and private schools, who directs the work of six or more full-time and part-time instructors in this division. In recent years these two supervisory positions have been combined, with an assistant supervisor for the Saturday drawing classes during the school year. Summer outdoor classes are also managed by the supervisor of children's classes.

There is a supervisor of circulating exhibits (Miss Doris Dunlavy) with one full-time assistant, and also a part-time supervisor of special exhibits, including children's exhibits and traveling exhibits from other sources (Mrs. Ruth Ruggles). The supervisor of circulating exhibits carries on a large portion of her work for the Cleveland and suburban public schools.

There are supervisors of club activities (Mrs. Marguerite Munger), of motion pictures (Mr. William Ward), and of special activities (Mrs. Gertrude Hornung). These include, for example, arranging joint projects with the Junior Council, the Cleveland Fashion Group, and various agencies for adult education and social work.

The secretarial and clerical staff of the department includes about five full-time workers. The administrative secretary is in charge of the educational office and of a great variety of operating details, especially



the scheduling of museum visits and classes for schools and other outside groups. The other secretaries take care of correspondence and of mimeographing study outlines, keeping statistics, and giving information by telephone to those who inquire about museum events and services.

The supervisor of museum instruction for the Cleveland Public Schools (Mr. Day) is one of those paid otherwise than by the museum, but considered as regular members of the educational staff. As mentioned above, the Cleveland Board of Education assigns three teachers for full-time work at the museum, and for visiting schools for talks with museum materials. Formally, these instructors are responsible (a) to the Directing Supervisor of Art in the Public Schools; and (b) to the Assistant Superintendent of Schools in charge of Curriculum Development. They have frequent conferences with these officials, and attempt to carry out their wishes in distributing museum services through the Cleveland schools. But in addition, they are considered by the museum and by themselves as part of the museum educational group. As such, they are responsible informally to its curator. In practice, their work is that of liaison officers between the museum and the schools, and of helping to coordinate the work of both institutions. Their position as members of the museum staff is a real one, for they occupy permanent offices in the museum building, use the services of its clerks and secretaries free of charge, and have to adjust their schedules to those of a number of museum teachers not on the public school staff. In addition, they consult with the curator of education on matters of policy, and take into consideration his suggestions on how the museum can best serve the schools. In times past, they have given courses for Western Reserve University to adult students, in the evening and summer sessions, and received compensation for them directly from the university; the museum supplying classroom space as usual.

In recent years, several members of the educational staff have been appointed to important positions in the school systems of neighboring suburbs. The museum has welcomed these changes for several reasons. They indicate that the schools appreciate the value of museum-trained teachers, and that they are increasingly able and willing to devote their money and personnel to developing relations with the museum. As far as the museum is concerned, the change makes no difference in the status of the teachers transferred, except that the schools now assume responsibility for their salaries. It still considers them unofficial members of its staff, for they have had years of experience and are continu-



ing to act as liaison officers. In practice, they spend somewhat more time in the schools and follow more closely the lead of their school superiors, but they still act as leaders in bringing museum materials to the schools. In some cases, they are also employed for part-time work in the museum on Saturdays and in the vacation period in summer. Such informal arrangements have worked effectively and harmoniously.

## X. CLASSIFICATION OF EDUCATIONAL PERSONNEL, SEPTEMBER, 1952

### I. *List of Full-time and Part-time Staff Members*<sup>1</sup>

#### *Educational Administrative Staff*

Curator of Education.....THOMAS MUNRO

Associate Curator Emeritus.....LOUISE M. DUNN

Associate Curator for Administration.....MARGARET F. BROWN

#### Supervisors:<sup>2</sup>

Children's Classes.....DOROTHY VANLOOZEN

Museum Instruction, Cleveland Public Schools..RONALD N. DAY

Circulating Exhibits (Administrator).....DORIS E. DUNLAVY

Clubs.....MARGUERITE MUNGER

Motion Pictures.....WILLIAM E. WARD

Children's Entertainments.....EDWARD B. HENNING

Educational Index and Staff Reports.....MARGARET F. MARCUS

Special Activities.....GERTRUDE S. HORNUNG

Special Exhibits.....RUTH F. RUGGLES

#### *Instructors Employed by the Museum*<sup>3</sup>

Full-time: JANE GRIMES, JETTA HANSEN, NANCY SERAGE.

Part-time: VICTORIA BALL, CHARLOTTE BATES, MARION BRYSON,  
KENNETH R. CALDWELL, PRICE A. CHAMBERLIN, LEROY FLINT,  
CHARLES FORD, ETHEL GODDARD, RICHARD GODFREY, EARL  
GREAVES, HELEN B. HERRICK, CLARE ALICE HUNTER, GEORGE A.  
KLEINFELD, JANET MACK, ELIZABETH MELREIT, MARY G. MILLER,  
RITA MYERS, HOWARD REID, FRANK W. ROOD, BERNARD SPECHT,  
FRED A. VOLLMAN, BERNARD WEINER, VIOLA S. WIKE, ROBERT E.  
WOIDE.

#### *Instructors Employed by Cleveland Public Schools*<sup>3</sup>

JUANITA SHEFLEE, BERNARD WEINER

#### *Preparator in Section of Circulating Exhibits*

JOSEPH ALVAREZ

<sup>1</sup> Each name is listed only once in this first list.

<sup>2</sup> All those listed as Supervisors, in addition to the Curator and the Administrator of Circulating Exhibits, teach in addition to their administrative duties, with the exception of Mrs. Ruggles.

<sup>3</sup> Not including Supervisors.



*Assistants in Saturday Classes*

LEONARD KORMOS, NORMAN MAGDEN, JANET MISKIEWICZ, BETTY JANE PEYTON, ELIZABETH PTAK, LAWRENCE REITER

*Secretarial Staff*

DOROTHY SASAK, Secretary to the Curator

DOLORES FILAK, ANN AMANDA FORD, RHEA GATES, MARIA TUCKER

*Volunteers in Saturday and Summer Classes*

LU ANN DiCELLO, JEAN FERGUS, BEVERLY ANN HILL, PATRICIA JANKOWSKI, JULIE JERABEK, MARTHA C. LATT, BETTY MUNRO, JOYCE PETRUCELLI, ELLEN JEAN PRICE, ELEANOR RAND, JANE SCHNEIDER

II. DIVISIONS OF EDUCATIONAL WORK AND PERSONNEL IN EACH<sup>4</sup>

A. *Mainly for Children*

1. *Cleveland Public School Classes*

Supervisor: RONALD N. DAY

Instructors: JUANITA SHEFLEE, BERNARD WEINER

2. *Suburban, Private, and Parochial Classes*

Supervisor: DOROTHY VANLOOZEN

Instructors (Full-time): JANE GRIMES, JETTA HANSEN, EDWARD B. HENNING, NANCY SERAGE. (Part-time): CHARLOTTE BATES, JANET L. MACK, WILLIAM E. WARD

3. *Saturday Children's Classes (Members and non-Members)*

Supervisor: DOROTHY VANLOOZEN

Assistant Supervisor: HOWARD REID

Instructors: KENNETH R. CALDWELL, PRICE A. CHAMBERLIN, RONALD N. DAY, CHARLES FORD, ETHEL GODDARD, EARL GREAVES, JANE GRIMES, JETTA HANSEN, HELEN B. HERRICK, ELIZABETH MELREIT, MARY G. MILLER, RITA MYERS, NANCY SERAGE, BERNARD SPECHT, FRED A. VOLLMAN, BERNARD WEINER, VIOLA S. WIKE, ROBERT E. WOIDE

4. *Saturday Children's Entertainments*

Supervisor: EDWARD B. HENNING

5. *Summer Outdoor Classes*

Supervisor: DOROTHY VANLOOZEN

Instructors: KENNETH R. CALDWELL, PRICE A. CHAMBERLIN, JANE GRIMES, JETTA HANSEN, CLARE ALICE HUNTER, NANCY SERAGE, RITA MYERS, HOWARD REID, DOROTHY VANLOOZEN, VIOLA S. WIKE

<sup>4</sup> In this second list some names appear more than once, since their work falls in more than one division.



6. *Exhibitions of Children's Work*  
Supervisor: DOROTHY VANLOOZEN  
Assistant: JETTA HANSEN
7. *Supplies for Children's Work*  
Supervisors: MARGARET F. BROWN, DOROTHY VANLOOZEN, JETTA HANSEN  
Assistants: NEVA HANSEN, JANET MISKIEWICZ
8. *Circulating Exhibits*  
Administrator: DORIS E. DUNLAVY; Preparator: JOSEPH ALVAREZ
9. *Special Exhibits*  
Supervisor: RUTH F. RUGGLES
- B. *Mainly for Adults*
10. *Public Lectures and Gallery Talks*  
Supervisor: MARGARET F. BROWN
11. *Courses for Museum Members*  
Supervisor: MARGARET F. BROWN  
Instructors: VICTORIA BALL, PRICE A. CHAMBERLIN, LEROY FLINT, RICHARD GODFREY, GERTRUDE S. HORNUNG, MARGARET F. MARCUS, MARGUERITE MUNGER, FRANK WOODWORTH ROOD, BERNARD WEINER
12. *Courses for Western Reserve University*  
THOMAS MUNRO, Professor of Art, Graduate School, Western Reserve University
13. *Clubs, Groups, and Gallery Guidance*  
Supervisor: MARGUERITE MUNGER  
Instructors: CHARLOTTE BATES, JANE GRIMES, JETTA HANSEN, EDWARD B. HENNING, GERTRUDE S. HORNUNG, MARGARET F. MARCUS, JANET MACK, NANCY SERAGE, DOROTHY VANLOOZEN
14. *Motion Pictures*  
Supervisor: WILLIAM E. WARD
15. *Little Gallery Exhibits*  
Supervisor: WILLIAM E. WARD
16. *Educational Publications*  
Editor: THOMAS MUNRO  
In charge of teaching aids and gallery guidebooks: JANE GRIMES, MARGARET F. MARCUS  
Editorial Assistant: DOROTHY SASAK  
Assistant Business Manager: WILLIAM E. WARD  
Business Assistant: JANET L. MACK



17. *Educational Index and Staff Reports*  
Supervisor: MARGARET F. MARCUS
18. *Sunday Radio-Phonograph Programs*  
GEORGE A. KLEINFELD

## XI. RESEARCH AND PUBLICATION

The museum has published a number of illustrated picture books and catalogues of special exhibitions. Most of these have been prepared by departments other than education, and edited by Miss Silvia A. Wunderlich, Editorial Assistant.

Members of the educational department have prepared many study outlines and reports of staff talks on particular subjects; these are mimeographed, used in courses, and distributed to teachers. When an important, large, temporary exhibition is planned, such teaching aids are prepared as far in advance as possible.

It was mentioned above that the *Journal of Aesthetics and Art Criticism* is edited at the museum, which acts as one of its institutional sponsors; it is owned and published by the American Society for Aesthetics, and the museum assumes no financial responsibility for it.

The museum publishes its own illustrated *Bulletin* ten times a year, the subscription price being included in membership dues. The *Bulletin* contains photographs of new accessions and short articles about them, usually by the curators responsible for their purchase or acceptance. It contains also announcements of special exhibitions to be held in the galleries, lecture and concert programs for the ensuing month, and occasional articles on art education. A printed card calendar announcing each week's activities is also sent out to local schools, libraries, and other institutions to be posted on bulletin boards. In the fall and mid-winter, the educational department issues a *Program of Events* containing announcements of the public lectures, concerts, and other programs for the season; of the courses offered to adult members; and of the classes and entertainments for children. This program of events is also printed in the September and February *Bulletins*. A monthly list of the Saturday entertainments for children is distributed during the season; and in the late spring, the museum issues a notice describing the summer activities for adults and children. Notices of special courses and Saturday classes for children, and announcements of special exhibits, are also sent out from time to time to schools and institutions.

The local newspapers announce special events as they occur, and each Sunday in the Cleveland *Plain Dealer* there is a column devoted



to art museum activities, including educational programs for the ensuing week. The *Cleveland Press* and the *Cleveland News* carry regular Saturday afternoon art and music stories. Much of the material for these stories is issued through the publicity department of the museum with assistance from the educational staff. A number of foreign language newspapers in Cleveland, of urban dailies in neighboring cities, and of local, state, and national magazines, are supplied by the publicity department with articles on exhibitions and other museum events and educational activities. Radio broadcasts by members of the museum staff also include, as a rule, some mention of these events.

The revisions of the syllabus on Saturday classes, entitled *Children's Art Classes at the Cleveland Museum of Art*, edited by Katharine Gibson Wicks, and copyrighted in 1948, constitute a developing piece of research. Mimeographed for the use of teachers, it is discussed at meetings and revised from time to time. Reports of the psychological research on children's art abilities are included in the list of publications appended herewith.

Members of the educational staff work continuously on a file called the *Educational Index*, which contains bulletin and reference material on the permanent collection of the museum. It is of great value to teachers in preparing their gallery talks. All special research by staff members, on any object in the collection, is filed in this Index according to the period and nationality of the object. Reports and notes from staff meetings, and copies of papers and articles about the object, occasionally accompany the basic data. A special printed form was devised by Dr. Munro to summarize essential points about each object. When filled in, these cards are classified and filed in a cabinet accessible to all teachers. The printed form reads as follows:

CLEVELAND MUSEUM OF ART  
EDUCATIONAL INDEX CARD

Art (e.g., sculpture, painting)                      Medium (e.g., marble, oil)  
Place of production (e.g., Italy, Florence)  
Date and period of this object (e.g., Medieval, c. 1270):  
Artist's name                      dates                      birthplace                      nationality  
Title of object or brief description (subject represented or function of object; e.g., "Portrait of a Man" or "Black-figured Wine Jar"):  
References discussing this particular object. (Star if object is reproduced. For articles, give author, title, name of periodical, volume number, date, page. Give C.M.A. Bulletin reference first. For books give author, title, publisher, date, page.)



Other references discussing the artist, period, style, etc., to which this object belongs.

[On reverse of card:]	C.M.A. Accession No.:
Interpretive and critical notes	Date acquired
(with name of author;	Given by
give reference if quoted)	Purchased from.....Fund

Usually a photograph of the object is attached, with a list of references discussing the artist, period, style, etc. The *Bulletin* article describing the object at the time of its accession is clipped out and fastened to the card. Mrs. Hornung, Mrs. Munger, and Mrs. Marcus have managed the Index, with help by volunteers from the Junior Council.

Special staff projects by individuals or small groups include the present booklet, a teachers' manual on the Egyptian Gallery, and a set of school picture sheets—photographs of representative museum objects for a given period arranged on a large page. Twelve sheets and about ten periods are represented. They are mounted on very large sheets of glossy paper, for cutting apart and pasting in notebooks. *Gallery booklets* have been prepared for students and visitors on the bronze statue of the Dancing Siva, on China, Japan, India, and Egypt. Still much in use is a twenty-page booklet on the museum's set of Theater Models, published in 1941, entitled *A Collection of Historic Theater Models at the Cleveland Museum of Art*. The "Foreword" of the booklet is by Dr. Munro and descriptive comments are by George R. Kernodle, formerly assistant professor of English at Cleveland College, with the aid of notes by Elemer Nagy, department of drama, School of Fine Arts, Yale University. The theater models themselves were built in 1939-40 by a group of graduate students under the direction of Dr. Nagy, who was formerly associated with Max Reinhardt in Vienna and specialized in theater construction. Funds to purchase them, along with a model of the Globe Theater of Shakespeare's time, came from the General Education Board of New York, as a means of developing the museum's extension work with secondary schools. The aim of the project was to experiment with new types of visual material in illustrating various subjects. The theater models have become one of the museum's popular exhibits, although situated in a small gallery on the topmost floor of the museum, which must double as a painting studio during class periods. Sales of the booklet on this exhibit have been steady since its completion in 1941.

The experiment on use of museum materials by secondary schools,



financed by the General Education Board, was described in detail by Mrs. Lydia Powel of New York in her book, *The Art Museum Comes to the School* (Harper, New York, 1944). Five art museums, those of Cleveland, Chicago, Buffalo, Milwaukee, and the New York Museum of Modern Art, cooperated in the project. Dr. Munro as chairman of the committee contributed a "Foreword" and "Conclusion" to the book.

## XII. SOME PUBLICATIONS BY EDUCATIONAL DEPARTMENT MEMBERS, PAST AND PRESENT\*

### PRICE CHAMBERLIN

"Correlation of Instruction in Art with Social Sciences and Other Subjects." *Kent State Alumnus*, May 15, 1936.

"Similar Aims in Art and in Character Training." *Everyday Art*, February-March 1938.

"An Art Education?" *Vevay Reveille-Enterprise*, Vevay, Indiana, 1938.

### RONALD N. DAY

"Carving Technics for Junior High Schools." *Design* 1942: 22-3 Jan. '41.

### LOUISE M. DUNN

*Marionettes, Masks and Shadows*. (with Winifred H. Mills) Doubleday Doran & Co., 1927.

*Shadow Plays and How to Produce Them*. (with Winifred H. Mills) Doubleday Doran & Co., 1938.

*The History of Old Dolls and How to Make New Ones*. (with Winifred H. Mills) Doubleday Doran & Co., New York, 1940.

"Puppets, Marionettes, and Shadow Plays." *Art In American Life and Education*, Fortieth Yearbook of the National Society for the Study of Education, Public School Publishing Company, Bloomington, Illinois, 1941.

### MILTON S. FOX

"Thoughts after Expressionism." *Crossroad*, No. 1, April 1939.

"Anything but Cinema." *Crossroad*, No. 2, Summer 1939.

"Mass Production and Merchandising in Wearing Apparel." *Art in American Life and Education*, Bloomington, Illinois, 1941.

\*Listed in alphabetical order of authors' names. Titles of books and periodicals are printed in *italics*; those of articles in quotation marks.



"The Motion Picture as Art and as Patron of the Arts." *Art in American Life and Education*, 1941.

"Photography as a Popular Art." *Art in American Life and Education*, 1941.

"Contemporary American Painting." *Art in American Life and Education*, 1941.

"Aims and Methods in Professional Art-School Training." *Art in American Life and Education*, 1941.

MARGUERITE BLOOMBERG GREENWOOD

*An Experiment in Museum Instruction.* (Conducted at The Cleveland Museum of Art to Determine the Relative Effectiveness of Several Types of Museum Lessons for Children of Average and High Mental-ity.) Published by The American Association of Museums, New Series, No. 8, Washington, D. C., 1929.

JANE GRIMES, JETTA HANSEN, JANET L. MACK, AND NANCY SERAGE

*The Egyptian Collection of the Cleveland Museum of Art: a School Notebook.* Cleveland, 1952.

ANN V. HORTON

*My Picture Story Book.* Six vols., Harter Publishing Co., 1930.

"Art Appreciation by Radio." *Western Arts Association Yearbook*, 1939.

"Art Appreciation by Radio in the Schools." (with Alfred Howell) *Art in American Life and Education*, 1941.

BETTY LARK-HOROVITZ

"Interlinkage of Sensory Memories in Relation to Training in Drawing." *Jl. Gen. Psych.*, 1936, 49, 69-89.

"On Art Appreciation of Children: I. Preference of Picture Subjects in General." *Jl. Ed. Res.*, 1937, xxxi, 2, 118-137.

"On Art Appreciation of Children: II. Portrait Preference Study." *Jl. Ed. Res.*, 1938, xxxi, 8, 572-598.

"On Art Appreciation of Children: III. Textile Pattern Preference Study." *Jl. Ed. Res.*, 1939, xxxiii, 1, 7-35.

"On Art Appreciation of Children: IV. Comparative Study of White and Negro Children, 13 to 15 years old." *Jl. Ed. Res.*, 1939, xxxiii, 4, 258-285.

*Cleveland Museum of Art Graphic Work-sample Diagnosis: An Analytic Method of Estimating Children's Drawing Ability.* (with Edward N. Barnhart and Esther Marshall Sills) The Cleveland Museum of Art, 1939.



MARGARET FAIRBANKS MARCUS

"Flower Arrangement." *Art in American Life and Education*, 1941.

"The Herbal as Art." *Bulletin of Medical Library Association*, July 1944, 32:3.

"Art Nouveau." *Encyclopedia of the Arts*, Philosophical Library, 1946.

"Flower Arrangement." *Encyclopedia of the Arts*, 1946.

"The Romantic Garden in Persia." *Jl. of Aesthetics and Art Criticism*, March 1947, V, 4.

"Chinese Flower Arrangement." *House and Garden*, April 1949.

"Egyptian Flower Arrangements." *House and Garden*, June 1950.

"Chinese Flower Arrangement." *Interior Design and Decoration*, October, 1950.

*Period Flower Arrangement*. M. Barrows Co., N. Y. 1952.

"Some Oriental Ways with Flowers." *Jl. of Aesthetics*, Dec. 1952, XI, 2.

THOMAS MUNRO

"The Verification of Standards of Value." *Jl. Philosophy*, May 25, 1922.

"Une méthode d'analyse en peinture." *Les Arts à Paris*, May 1926.

"Primitive Negro Sculpture." *Opportunity*, May 1926.

*Primitive Negro Sculpture*. (with Paul Guillaume) Harcourt, Brace & Co., 1926. Tr. as *La Sculpture Nègre Primitive*, G. Crès & Cie, Paris 1929.

"Modern Ideas in Art and Art Education." *Western Arts Association Bulletin*, October 1927, Vol. XI, No. 6.

*Scientific Method in Aesthetics*. Norton, N. Y. 1928.

In *Art and Education* by John Dewey and others: "A Constructive Program for Teaching Art"; "College Art Instruction: Its Failure and a Remedy"; "Franz Cizek and the Free Expression Method"; "The Dow Method and Public School Art"; "The Art Academies and Modern Education." Barnes Foundation Press, 1929.

*Great Pictures of Europe*. Brentano, N. Y. 1930; Tudor Press, N. Y. 1934.

"Medusa, or the Future of Aesthetics." *Sewanee Review*, July-Sept. 1931.

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"The Aesthetic Appreciation of Nature." *American Magazine of Art*, April 1932. Condensed in *Reader's Digest*, June 1932.

"Creative Imagination and Nature." *American Magazine of Art*, July 1932.

In *College Readings on Today and Its Problems* by Gordon and King: "Creative Imagination and Nature" (reprinted from *American Magazine of Art*, July 1932); "How the Artist Looks at Nature" (reprinted from *American Magazine of Art*, June 1932). Oxford Press, 1933.

"Adolescence and Art Education." *Bulletin of Worcester Art Museum*, July 1932. Reprinted in *Methods of Teaching the Fine Arts*, ed. by Rusk, 1935.

"The Educational Functions of an Art Museum." *Bulletin of The Cleveland Museum of Art*, November 1933.

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"The Case for Art Appreciation." *Jl. of Adult Education*, October 1934.

"A Graded Program in Comparative Arts." Teachers College Art Annual, *Art Education Today*, 1936.

"Museum Activities for Young Children." *The Young Child in the Museum*, Newark Museum 1936.

"Art Museum Work with Children." *Western Arts Association Bulletin*, September 1, 1936, xx, 4. Reprinted abridged in *School Arts*, October 1936, 36:2.

"The Fine Arts as a Means of Cultural Assimilation." Printed under title "The Fine Arts in the Elementary and High School" in 36th Yearbook, 1937, of National Society for the Study of Education, *International Understanding through the Public School Curriculum*.

"The Art Museum and the Secondary School." *Progressive Education*, November 1937. Revised in *Museum News*, March 1, 1946.



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"Art and World Citizenship." *American Magazine of Art*, October 1938: also in *Addresses and Proceedings of the National Education Association*, 1938, No. 76.

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"The Function of the Museum in the New Art Education." *Department of Art Education Bulletin*, National Education Association, 1939.

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*The Future of Aesthetics: A Symposium*. Ed. with Introduction by T.M., The Cleveland Museum of Art, 1942.



"Art Museums and World Unity." *Bulletin of The Cleveland Museum of Art*, February 1943. Reprinted in *National Theatre Conference Quarterly Bulletin*, 5:2, Spring 1943.

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"Art and Medicine in Ancient and Primitive Cultures." *Bulletin of Medical Library Association*, July 1944.

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"Society and Solitude in Aesthetics." *Proceedings of the First Annual Meeting of the American Society for Aesthetics*, Cleveland, Ohio, 1944. Reprinted in *Jl. Aesthetics & Art Criticism*, IV, 1, September 1945. In French: "Société ou Solitude en Esthétique." *Revue d'Esthétique*, Janvier-Mars, 1949, II, 1.

"A College Program in Aesthetics and the Arts." *Jl. Aesthetics & Art Criticism*, IV, 2, December 1945.

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"The Place of Aesthetics in the Art Museum." *College Art J.*, vi, 3, Spring 1947.

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"The Relation of Educational Programs in Museums to Colleges, Universities, and Technical Schools in the Community," *College Art J.*, viii, 3, Spring 1949.

"The Arts in General Education, a Program for Cultural Interchange," *Arts and Education*, Unesco Publication 349, June 1949. Reprinted in *Art in General Education*, 1949 Yearbook of the Eastern Arts Association. Reprinted in *School Arts*, May 1950.

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"Present Tendencies in American Esthetics," *Philosophic Thought in France and the United States*. Ed. by Marvin Farber, Univ. Buffalo Publications in Philosophy, 1950. French edition: "Les tendances actuelles de l'esthétique américaine," *L'Activité Philosophique contemporaine en France et aux États-Unis*, Tome Second; Presses Universitaires de France, Paris 1950.

"Esthétique de l'oeuvre d'art littéraire, by F. J. B. Jansen." Reviewed in *Erasmus, Speculum Scientiarum*, November 25, 1950, 3:17-18.

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"Aesthetics as Science: Its Development in America." *Jl. Aesthetics & Art Criticism*, March 1951, ix, 3.

"The Art Museum and Creative Originality." *Western Arts Association Bulletin*, January 1951, 35:2. Same article in *College Art J.*, Spring 1951, x, 3.

"Criticism of 'The Arts and the Creative Integration of Modern Living' (by Alexander Dorner)." *Progressive Education*, April 1951, 28:6.

"'The Afternoon of a Faun' and the Interrelation of the Arts," *Jl. Aesthetics & Art Criticism*, December 1951, x, 2.



"The Road Ahead in Art Education." Midwestern College Art Conference, November 1951. University of Colorado.

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"Editor's Comment: Recognition for Aesthetics as a Major Field of Scholarship." *Jl. Aesthetics & Art Criticism*, June 1952, x, 4.

"Art Education and International Understanding," *Handbook of Art Education*, Unesco, Paris, 1952.

DOROTHY TAFE VANLOOZEN

"The High School Studies American Primitive Art." (with Dorothy Bulkley), *School Arts*, November 1943, 43:3.

WILLIAM E. WARD

"Selected Buddhist Symbols in Sinhalese Decorative Art." *Artibus Asiae*, XIII, 4.

"Recently Discovered Mahiyangana Paintings." *Artibus Asiae*, xv, 1.

"Painting" and "Sculpture." *World Book Encyclopedia: 1952 Annual Supplement*.

"The Lotus Symbol: Its Meaning in Buddhist Art and Philosophy." *J. Aesthetics & Art Criticism*, December 1952, xi, 2.

KATHARINE GIBSON WICKS

*The Goldsmith of Florence: a Book of Great Craftsmen*. Macmillan, 1929. *The Oak Tree House*, Longmans, 1936. *Cinders*. Longmans, 1939. *Jock's Castle*, 1940; *Nathaniel's Witch*, 1941; *Bow Bells*, 1943; *Arrow Fly*, 1945 (Longmans). *Pictures to Grow Up With*, Studio Pubs., 1942. *More Pictures to Grow Up With*, Holme Press, 1946.

"Appreciation Activities at The Cleveland Museum of Art." *Design*, November 1932.

"Children's Museum: an American Museum's Art Cooperation with the Schools." *School Arts Magazine*, February 1927.

"Drawing in Museum and School." *American Magazine of Art*, May 1933. "Experiments in Measuring Results of Fifth Grade Class Visits to an Art Museum." *School and Society*, May 30, 1925. "Shadow Plays." *School Arts Magazine*, March, 1927.

### XIII. SOME TYPICAL STATISTICS, ON ATTENDANCE AND OTHERWISE

Population of Cleveland in 1951.....	914,808
Including the nearby suburbs which make up "Greater Cleveland".....	1,465,511



Attendance at the Cleveland Museum of Art in 1951..... 475,523

(the third largest total in the Museum's history)

Total number of members of the Museum in January, 1952. 4,491

## APPROXIMATE YEARLY AVERAGE, FIVE YEARS (1947-1951)

### *Work with Adults*

<i>Inside the Museum</i>	<i>Groups</i>	<i>Attendance</i>
Courses.....	550	12,000
Gallery talks.....	65	5,200
Auditorium lectures and programs..... (except films)	50	11,000
Films.....	22	10,000
Talks to Museum Staff Meetings.....	68	1,500
Other talks (not in Auditorium).....	200	11,000
<i>Outside the Museum</i>		
Courses.....	250	5,000
Other talks or programs.....	50	4,000
Total Adults Inside the Museum.....	955	50,700
Total Adults Outside the Museum.....	300	9,000
Total Adults.....	1,255	59,700

### *Work with Children*

#### *School Talks Inside the Museum*

Suburban, private, parochial.....	600	16,000
Cleveland Public School Staff.....	200	7,500

#### *School Talks Outside the Museum*

Suburban, private, parochial.....	800	22,500
Cleveland Public School Staff.....	750	25,000

#### *Saturday and Sunday Classes*

Saturday Members' Classes.....	200	4,700
Saturday Gallery Classes.....	370	9,500
Saturday Special Classes.....	83	1,700
Sunday Junior Museum Attendance.....	50	5,800

#### *Saturday Afternoon Entertainments*

<i>Summer Drawing Classes (Tues.-Fri.)</i>	155	4,500
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Total Children in the Museum.....	1,686	59,400
Total Children Outside the Museum.....	1,550	47,500
Total Children.....	3,236	106,900
Grand Total (Adults and Children).....	4,491	165,600



### *Circulating Exhibits* (Figures for 1951)

Exhibits placed in cases.....	761
Mounted exhibits (installed by borrowers)..	36
Individual objects lent for classroom use	
Staff.....	6,231
Others.....	1,725
Framed paintings and prints lent.....	194
Posters lent.....	165
Radio talks written (Figures for 1951).....	53
Radio talks given.....	49
Special exhibits in the Museum.....	28
Conferences (planning of studies).....	714

*Note:* Attendance at talks *outside* the museum was higher during the war years and has been falling since, while attendance *in* the museum has been rising. Hence our lecturers tend to be in the building more of the time than before, when we "brought the museum to the public" by carrying lantern slides to club groups and others who could not get to the museum. The over-all attendance has been rising, as museum attendance in general has been rising in the last five years.

## XIV. WAYS OF AIDING THE MUSEUM'S EDUCATIONAL WORK

### GIFTS FOR EDUCATIONAL PURPOSES

Funds for research and publication.

Objects of art and craftsmanship of good quality, or reproductions.

Materials and equipment for drawing, painting, modeling, and hand-crafts. Art books.

Phonograph records.

Pictures, prints, photographs.

Or funds for purchasing any or all of these educational aids.

### ENDOWMENTS, DONATIONS, AND BEQUESTS

These may be specified as for the support of educational work. An endowment to the Museum, by gift or bequest, becomes a permanent memorial. Donations and bequests to the Museum are deductible for the purpose of computing Federal Income Taxes and also Inheritance and Estate Taxes under the laws of the State of Ohio and of the United States to the extent provided in those laws as to donations and bequests to charitable and educational corporations.



### *Form of Bequest*

I do hereby give, devise, and bequeath to The Cleveland Museum of Art.....

*(dollars or description of property or objects given)*

### MEMBERSHIP

Anyone desiring to become a member of the Museum is invited to make application to the membership department. A member paying annual dues of ten dollars or more is given a card admitting himself, his family, and usually two others ahead of the general public to lecture and concert programs. A member is invited, along with a member of his family, to all general receptions given by the Trustees to members. He receives a copy of the illustrated *Bulletin* and of all publications issued for general distribution. He and another adult member of his family, who lives in the same household, are admitted free to adult clubs and courses. Children in his immediate family are admitted free to Saturday morning classes in art.

The Museum receives no support from taxation or other public source, but is dependent upon endowments, gifts, and membership dues for its maintenance.

#### *Some Classes of Memberships:*

Fellows for Life contribute.....	\$1,000
Special Life Members contribute.....	500
Life Members contribute.....	250
Fellows contribute annually.....	100
Sustaining Members contribute annually....	25
Annual Members contribute annually.....	10

#### *Distribution of Membership Income*

Money received from Annual and Sustaining memberships is available for current expenses. Money from higher forms of membership is credited to the Membership Endowment Fund. Only the income from this fund is expended.



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